

# THE ATHENÆUM

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**BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE**, 22, Albemarle-street, London, W.  
The NEXT ANNUAL GENERAL MEETING will be held at BIRMINGHAM, commencing on WEDNESDAY, September 1.

**SIR WILLIAM DAWSON**, C.M.G., M.A., LL.D., F.R.S., F.G.S., Principal of McGill College, Montreal, Canada.  
NOTICE to CONTRIBUTORS of MEMOIRS.—Authors are requested to give early notice of their intention to offer Papers. Information about lodgings and other local arrangements may be obtained from the Local Secretaries, Birmingham.  
A. T. ATCHISON, Secretary.

**BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE**  
BIRMINGHAM MEETING, September, 1886.

**SPECIAL NOTICE.**  
In order to place the general body of Members and Associates on an equal footing with regard to the choice of seats in the Town Hall for the Evening Meetings, the tickets will be allotted by ballot. After the requisite provision has been made for the Officers of the Association, the names of all other Members and Associates who have signified their intention to attend, and have paid their subscriptions before 6 p.m. on Monday, August 30th, will be included in the ballot. Those wishing to sit together are requested to notify their desire in making their application.  
All communications should be addressed to the Local Secretaries, Council House, Birmingham.

H. W. GROSSKOPF, Local Sec.  
J. B. CARLISLE, Hon. Sec.  
C. J. HART, Secretary.

**SIR JOHN SOANE'S MUSEUM**, 13, Lincoln's Inn-fields.—ANTIQUITIES, PICTURES, and SCULPTURE—OPEN FREE, from 11 to 5, on Tuesdays, Wednesdays, Thursdays, and Saturdays, in August, and on Mondays, September 1st, 2nd, and 3rd. Cards for Private Days and for Students to be obtained of the Curator, at the Museum.

**DUNDEE FINE-ART EXHIBITION.**

THE NINTH ANNUAL EXHIBITION of PICTURES in OIL and WATER COLOURS will be opened in the ALBERT INSTITUTE on OCTOBER 2nd, the receiving day being September 4th. Works must be carriage paid, except in case of special invitations. These Exhibitions have been uniformly successful, the Sales, which reached one year \$3,500, having averaged 5,364.  
Agent in London, Mr. JAMES ROBERTS, 17, Nassau-street, W., from whom Rules and Schedules may be obtained.  
JOHN MACLAUCHLAN, Hon. Secretary.

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**MR. HENRY BLACKBURN'S LECTURES.**—Mr. HENRY BLACKBURN, Editor of 'Academy Notes,' &c., having been invited to give a Course of Lectures at the University of Pennsylvania, in Philadelphia, in November, and afterwards in other cities in America, only a few dates can be arranged for in England in 1886-7.—For List of Lectures (including one on the late H. Caldecott) address 103, Victoria-street, S.W.

**MUSICAL LECTURES (Popular and Entertaining)**, comprising Critical Musical Sketches with Illustrations.—Mr. FRANK AUSTIN, L.Mus.T.C.E., is now arranging dates for the ensuing Season. Special terms to Scientific and Literary Institutes.—For press notices, &c., address 10, Elingdon-street, Arsenal-square, London, S.

**TINTERN ABBEY, HEREFORD CATHEDRAL, MAGLON CASTLE, and CHEPSTOW CASTLE.**—Messrs. FROST & REED beg to announce they will shortly publish Four original and important Richings by Mr. DAVID LAW of the famous subjects on the Wye named above.—Particulars of the issue may be obtained upon application to the PUBLISHERS, at 12, Clare-street, Bristol.

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**OWENS COLLEGE, MANCHESTER.**

THE PROFESSORSHIP of CHEMISTRY will be VACANT on the 29th September next through the resignation of Prof. Sir H. E. Roscoe, M.P.  
The appointment of the new Professor will be made as early as possible in the Michaelmas Term. A statement of the terms and conditions of the Professorship will be forwarded on application to J. G. Greenwood, LL.D., Principal of the College.  
Candidates for the Chair are invited to forward applications and testimonials, addressed to the Council of the College, under cover to the Registrar, not later than TUESDAY, the 31st August next.  
HENRY WM. HOLDER, M.A., Registrar.

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July 1st, 1886.

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THE SESSION will begin on THURSDAY, October 14th, 1886.  
One ANNOTT SCHOLARSHIP, tenable for one Session, will be awarded by open competition in October.  
A PROFESSOR'S SCHOLARSHIP and a COURTAULD SCHOLARSHIP, both tenable for one Session, will be awarded to Candidates not already in the College, and not more than eighteen years of age. Names to be sent in before September 30th, 1886, and all inquiries addressed to the Hon. Sec. at the College.  
R. SHADWELL, Hon. Sec.

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The Professor will be expected to give instruction in the English Language and Literature, and to give or superintend instruction in the French and German Languages and Literature, assisted by Lecturers in French and German, directed by him; to deliver and conduct, during each academic year, such Lectures and Examinations as the Senate shall from time to time direct.  
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Further particulars as to tenure of office, &c., may be obtained from the Agent-General for New South Wales, 5, Westminster Chambers, S.W., to whom applications, stating candidates' age, and accompanied by eight copies of testimonials, should be sent on or before the 30th September, 1886.  
Agent-General for New South Wales, 5, Westminster Chambers, Victoria-street, London, S.W.

29th July, 1886.

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An Entrance Examination in Scripture, Arithmetic, Geography, English History, Grammar, Literature, and either French or German, will be held SEPTEMBER 7th. Fee, One Guinea.—Forms of application, and copies of testimonials, name in full with date of birth, to be addressed, on or before 9th instant, to VERITAS, School Publishers, 67, New Oxford-street, London.

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**FRENCH IN FRANCE.**—One of the Masters of Clifton College (Parisian) intends spending next term in Versailles, and would TAKE CHARGE of a few BOYS.—For particulars apply the SECRETARY, Clifton College, Bristol.

### ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

The WINTER SESSION will BEGIN on MONDAY, October 4th, 1886. Students can reside in the College within the Hospital walls, subject to the Collegiate Regulations. The Hospital comprises a service of 750 beds, including 75 for convalescents at Swanley.—For further particulars apply, personally or by letter, to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

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The subjects of Examination are Physics, Chemistry, Botany, Zoology, and Physiology. No Candidate to take more than four subjects.

The JAFFRESON EXHIBITION will be completed for at the same time. The subjects of Examination are Latin, Mathematics, and any two of the three following Languages—Greek, French, and German.

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This is an open Exhibition of the value of 30l.

Candidates must not be entered to the Medical or Surgical Practice of any Metropolitan Medical School.

The successful Candidates will be required to enter at St. Bartholomew's Hospital in the October succeeding the Examination, and are eligible for the other Hospital Scholarships and Prizes.

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SATURDAY, AUGUST 7, 1886.

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## LITERATURE

*Reynard the Fox.* After the German Version of Goethe. By A. Douglas Ainslie. (Macmillan & Co.)

It has been given to some half dozen books since the world began to gain both immediate and perennial renown; to travel contemporaneously from country to country, and in all of them to be handed down from generation to generation; to be favourites of the learned and the people, of children and hard-headed men; and to leave a legacy of types and phrases to all literature for ever. Among such books is that notable 'Reineke de Voss' which, to quote Carlyle, was "for some centuries a universal household possession and secular Bible, read everywhere in the palace and the hut"; and of which Heinemann declared that it assisted his studies of jurisprudence and for the genius of its author ought to hold rank with the ancient classics, while Herder said that it was an epic on a par with the Odyssey. This wonderful book was no outburst of one man's genius, nor even of one country's genius. Frenchmen, Dutchmen, Flemings, Walloons, Germans High and Low, had a share in the making of it, and that through several centuries. Grimm in his elaborate dissertation on the names of the animals of the story uses etymological arguments to prove that the Franks had their tales of Reynard and his antagonist the wolf as early at least as the fourth century, and carried them over the Rhine to the parts which became France. Without help from etymology or other record we may safely go back ages further for the creation of the thievish and mischief-loving Machiavellian who is hero of the mediæval epic as he was of earliest Greek fable, and who in earliest Greek fable was a paraphrase of the jackal of older Indian fable. Zealous to claim the conception of 'Reineke Fuchs' for the German mind, Grimm has laboured to prove the chief personage familiar to the German Franks; but when we have got with him to the Franks we cannot stop there. There may be no more rungs for footing up the ladder, but we see that we are a long way from where the topmost rung would land us: the remoter the antiquity which is

proved for 'Reineke,' the surer we are of its being linked to times beyond the proofs.

The characteristics of the heroes of the tale show plainly enough their traditional origin. They are no outcome of the observations of Franks or any other tribes whose hunting and fishing and fowling and bushman's husbandry must have made them keenly wise about the ways of the animals of their woods; they show no traces even of such practical lore in natural history. Yet the beasts, while obeying human customs of law and society, as beasts must in fable-land, never lose their identity and become men in furry hides; they are always consistently beasts with their brute propensities, and each of them remains throughout the tale true to his generic type. Only, the type is not precisely that of any species to be noted in the natural woods; it belongs in every case to the traditional fauna whose pedigree is older than Æsop. A marked evidence, too, of the traditional character of mediæval fable is the fidelity to kinds. One would expect to find a creature so familiar in their sports and so frequent a type in their literature as the hawk figuring among the *dramatis personæ* of a fabular romance constructed by mediæval men: yet the hawk has no place in Reineke's world. The hound and the horse are barely recognized. But the lion and the ape are a matter of course to peoples among whom the immense majority never set eyes on either. There has been much learning expended by Grimm and others on the question of why the lion was king in the Renardine tales. Was the royal animal at first the bear, and then, when the extinction of the species had made the bear as much a stranger to common life as the lion, did the lion's name gradually slip in from the influence of classical fables? Or were there really lions in those latitudes in the early centuries? Vestiges of evidence for both suppositions were laboriously sought and tagged together; but wherefore? That Siegfried of the Niebelungen Lied should hunt lions in Burgundy, that the lion should be native ruler of the Flemish woods in the lifetime of Willem, "who made many books" in the thirteenth century, are as simple facts as that there was a dragon at Wantley, and require no more explanation.

As for the historical allusions and parables which it has been often assumed must be embedded in the Fox romance, they probably do not exist—for the reason that a work which was some centuries in assuming its final shape could not retain them. If from time to time there was added to the series some new incident conveying some satire on a notable contemporary or some parody of passing events, it would in a generation or so have lost its covert meaning, and would either take a merely fabular shape or drop out altogether. Attempts to trace in the Latin poem 'Isengrimus'—one of the earliest extant of the Renardine tales—an allegorized account of events in the ninth century failed because, though to the faithful certain more or less discoverable similarities of sound or import could suggest a connexion between the names given the animals and the names of ninth century personages, it was shown that there was nothing in the histories of the said personages to correspond in the least with the supposed

allegory—nay, even, as to those two whose names do best for the purpose, that they had not and could not have anything to do with each other either as foes or friends. The theory which gave an allegorical purport to the final Reineke—the Low German version which sent the tale over Europe in its own day and again when Goethe rewrote it—might have been established but for the treasure-trove of Reineke's original. The Low German version is the 'Reineke de Voss,' of which there was a printed edition in 1498, with a preface signed Hinrek van Alkmar, and about which a supposition arose in later times that the preface's statement as to the work's being a translation was a blind, and that moreover there never was a Hinrek van Alkmar, but that the name was a disguise of Nicholas Baumann. As to the question of the writers, Grimm, discussing the subject after more light had been thrown on it by the discovery of the real original of the production, was disposed to decide that there was a real Hinrek who wrote his own preface, and that Baumann was the heir and supplementer of his labours, and wrote the prefaces of subsequent editions. If that can be maintained, there is a pleasing answer to Carlyle's lament over Hinrek, "whom, if he once was a real man, with bones and sinews, stomach and provender-scrip, it is mournful to see evaporated away into mere vowels and consonants: however, beyond a kind wish, we can give him no help." But, however it may be as to Van Alkmar, an end has been made of the hypothesis that Baumann had in fact composed 'Reineke de Voss' himself, on the foundation of the old Renardine fables, as a revengeful satire on the Duke of Jülich and his court. The Alkmar-Baumann Saxon 'Reineke' is now known to be a translation of the Flemish 'Reinaert' of Willem, perhaps surnamed Matoc, perhaps author of 'Matoc,' perhaps properly to be identified as Willem van Utenhoven, whose MS. must be about two centuries and a half older than Baumann's date. Willem says that he collected his materials from the interest he took in the theme,—

Nem vernoide so haerde  
dat die geste van Reinhaerde  
niet te rech en es gescreven,—

and that he got them from foreign books ("Walschen boeken," i.e., French and perhaps Walloon), and that he was incited to the composition of his poem by a lady. Willem's book, then, which probably is not a translation, but partly compilation, partly creation, is distinctly not an historical allegory. And Willem's book is the fountain head of both branches of the Reynard romance; for from it, with a larger and inferior portion engrafted on it, came by direct process of translation not only the more famous Low German 'Reineke de Voss,' but the Dutch prose 'Reinaert die Vos' of 1470—from which came Caxton's beautiful English version of 1481, and a corrupt abridgment of which has held its ground in Holland down to our times as a popular story-book. But, although the Reynard romance cannot have brought down to us history in disguise, it could not be but that, long after the conservative arrest of printing had prevented contemporary interpolations to suit occasions, it should afford many a burlesque coincidence. The pleasure

of identifying this or that unpopular potentate or prelate with wolf Isengrim or fox Reineke, and of applying the satire of the popular epic to obnoxious classes, was assuredly a main secret of the story's perennial freshness. History preserves remarkable instances of this sort of quotation from the earlier Renardine series, and, when translations and printing sent the final form of the legend all over Europe with its parodies of feudal society, it would everywhere find readers prompt to fit the caps on the heads of countrymen of their own. "In this historye," begins Caxton's version, "ben wretton the parables, good lerning, and dyverse poyntes to be merkyd, by which poyntes men may lerne to come to the subtil knoweleche of such thynges as dayly ben used, and had in the counseylls of lordes and prelates, gostly and worldly; and also amonge marchantes and other common peple." And when Goethe's rendering gave a new life to the Alkmar-Baumann 'Reineke' the older order had by no means given place to the new in all continental monarchies; society was but in the initial throes of transformation; and the old epic's irony against despots and their ministers and courtiers, against signorial nobles, prelates, and monks, was not obsolete, and could gain a new pungency applied to the contests of the day.

But no English version of 'Reineke' offered us to-day can make its way with the public through the appositeness of the satire. We may declaim in favour of republican government, but Queen Victoria cannot be despot and dupe like King Nobel the lion; we may gird at hereditary legislators, but they are not open to the charge of practising rapine and extortion under the shelter of signorial privileges; we may dogmatize against celibacy of the clergy, and monastic life, and the tenets of the Church of Rome, but the priests and monks who live among us pass for worthy steady-going gentlemen like any others. 'Reineke' can only become a standard book with us by virtue of literary merit—of being rendered with pith and point in felicitous diction and enticing metre. Has Mr. Ainslie thus rendered it? We cannot say so. His verse is dispiriting:—

The lion Noble held a court,  
His trusty vassals all  
From every side and quarter came  
To meet their leader's call;  
The crane called Litky, hawk Markárt,  
His trusty barons bold,  
The great, the small, the rich, the poor,  
His courtiers young and old  
Were present too, one countenance  
Was sought in vain that day,  
The rascal Reynard, crime-bestained,  
Preferred to stay away.

This jaunty jog-trot wearies the reader early, and carried on through 338 pages becomes irritating or stupefying. One cannot go on with it for long together. And the inevitable tendency of this form of verse is diffuseness, against which fault Mr. Ainslie makes no struggle, but feebly expands into mildly jocular circumlocution and expletive phrases to bring in the rhymes. It is a pity that he has not imposed on himself the check of faithful translation. He has acted on his interpretation of Goethe's description of his 'Reineke Fuchs' as "between a translation and a recasting";

but it would have been well to get at Goethe's meaning in that description by noting his process. Goethe altered the metrical form of the Old Saxon poem, substituting hexameters for its rhymed couplets of varying lengths; but he scrupulously preserved the context; he did but clarify the original mildewed by time, and run it undiluted into the new mould. His execution is, in truth, so exact that it is easy for any Englishman with a little knowledge of German to read the Alkmar-Baumann Old Saxon text, word for word, by comparing it with Goethe's rendering. But no one could so use Mr. Ainslie's rendering of Goethe's rendering as a verbal key to Goethe's German text. We have carefully compared the three, and have found that, while 'Reineke de Voss' and 'Reineke Fuchs' are indubitable counterparts, translatable into each other and into no possible variant of the tale, 'Reynard the Fox' could be taken to be from some closely kindred, but not identical source. Nor does Mr. Ainslie so use the freedom he gives himself as to make his work representative of Goethe's touch and tone; on the contrary the unlikeness of manner is salient, and it would be infinitely more misleading to infer from 'Reynard the Fox' an idea of Goethe's style than an idea of his words—of which, after all, Mr. Ainslie's are a fair colourable paraphrase. The result of Mr. Ainslie's undertaking is regrettable, for he probably could have done good work on it under severer conditions. To reproduce Goethe's 'Reineke,' whether by paraphrase or translation, ought to be a difficult task; the misfortune is that Mr. Ainslie made it one of fatal facility.

*Japanese Homes and their Surroundings.* By Edward S. Morse. With Illustrations by the Author. (Sampson Low & Co.)

OF this interesting and beautifully illustrated book the eighth chapter should be read first as an introduction to the rest of the work. It treats of the ancient house of Japan, the character of which may be inferred from the description of the "palace" of the Mikado in the tenth century. Mr. Morse has borrowed from Mr. Satow's commentary on the Shintó rituals. The Japanese sovereign of that not very remote period was content to live in "a wooden hut with its pillars planted in the ground," of which "the whole framework, consisting of posts, beams, rafters, door-posts, and window-frames [were there any windows?], was tied together with cords, made by twisting the long fibrous stems of climbing plants, such as *Pueraria thunbergiana* (*kuzu*) and *Wistaria sinensis* (*fuji*), whence the name Fujisan or Fusi-yama." The floor consisted of "a raised couch running round the sides of the hut, the rest of the space being simply a mud-floor," often infested by venomous snakes. The roof was thatched, and there was a hole to let the smoke escape that rose from the hearth in the middle of the house space. The Japanese house of the present day is essentially nothing more than a similar hut, with a complete floor, a tiled roof (in the towns), and metal fastenings to the beams, posts, and rafters in lieu of twigs and withes. Outhouses and dependencies have been added, and by the use of interior posts the house space has been greatly enlarged,

so as to be capable of division by paper partition slides into a number of separate chambers. Cupboards, recesses, and other conveniences have been devised, mats have been adopted from China or Corea, together with shutters to keep out the cold in winter, and a verandah to ward off the sun's heat in summer, and paper-paned *shoji* to ensure privacy without closing the interior to the access of light. In fact, the Japanese have borrowed the chief elements of their domestic architecture, apart from its hut basis, and even the interior ornamentation of their dwellings, from abroad, just as they have borrowed their civilization, arts, tools, polity, literature, and to a large extent their very language, from neighbouring lands. Workable stone is rare in Japan, but earthquakes are common, and it is to these causes, perhaps, that the slight development of architecture in Japan is to be ascribed. The temples are often imposing structures, but rather by reason of their size and mere complexity of construction than by any grandeur of architectural design. The *shiro* alone, the country castles of the daimios, with their broad moats, lofty stone-faced embankments, and picturesque many-storied and many-gabled towers, impress the beholder with that feeling of power and majesty which it is the peculiar function of architectural art to create. Among the most remarkable of these strongholds was the castle of Kumamoto—now probably more or less dismantled—which bore ample witness to the daring and originality of the military architects of Japan under the Bakufu régime.

In Siebold's 'Archief' excellent descriptions, amply and beautifully illustrated, will be found of the Japanese house and its contents, especially of the cabinets, screens, bronzes, and basket-work which scantily adorn the nearly empty rooms. With equal profuseness of illustration, and a minuteness that occasionally descends to triviality of detail, Mr. Morse describes the interior decoration of the modern Japanese home of the middle classes in a spirit of enthusiastic admiration not altogether unjustifiable. Neither paint, wall-papers, nor carpets are used. The woodwork is neither polished nor stained, nor, as a rule, varnished, but left smoothly planed, the edges and corners being carefully finished. *Keaki*, a kind of tawny-coloured elm, and *hinoki*, a species of *Chamaecyparis*, are the woods chiefly employed. The Japanese use neither chairs nor tables; in the typical Japanese room, indeed, there is no furniture whatever. The various sliding panels and the spaces above them, together with the supporting posts and the alcove at the upper end of the room, afford almost the only surfaces and parts where decoration is possible. The designs, pictorial or purely ornamental, are of a simple character, sometimes trivial, but never vulgar, meretricious, nor overloaded with colour or detail. A better idea of their general nature will be gathered from a glance at Mr. Morse's well-chosen illustrations than even from his faithful descriptions, of which any condensation would be unjust. The impression conveyed by a Japanese interior as a whole is one of undistractedness and elegance. There is nothing to fatigue, shock, or greatly move the spectator, who after a little time begins to fancy him-

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self a sort of toy personage, living for the nonce an unreal, dainty, æsthetic life in a kind of very pretty doll's house, where one should move gently, talk in a whisper, sip tea all day long out of tiny porcelain cups, and be softly happy for ever and ever.

But if this equable happiness is attainable in a Japanese interior, much more can it be enjoyed in a Japanese garden. Even the ordinary Englishman, despite his brutal indifference to the superiority of Japanese civilization—against which dull Saxon philistinism Mr. Morse indulges in frequent diatribes—can appreciate the charm of a native *niva*. There are no terraces, big lawns, geometrical flower-beds, massive shrubberies, or trim walks; but there lies before you, to be compassed in a glance, a landscape in miniature. The Chinese term for landscape is *shansui* (Japanese *sansui*), that is, "mountains and streams"; and the garden is a combination of mountains and streams, rocks and lakes accordingly; mounds planted with dwarf forests, overlooking fishponds alive with gliding, many-finned shapes of gold and silver, boulders (often procured at great cost of transportation) with trickling waters at their base—here a clump of golden chrysanthemums, there a solitary dwarf-plum, with black, jagged, thick, fantastic trunk half hidden amid a cascade of bloom-laden sprays. Then a stone *torii* or votive lantern, a tiny shrine to Inari, a grove of rare bamboos, a weeping willow, a rustic bridge or two, choice flowers in all kinds of quaint pots, and meandering lines of large, flat stepping-stones instead of formal paths, complete the picture. Mr. Morse, in his anxiety to impress upon his readers the advantages of Japanese civilization, which he appears, quite erroneously, to regard as mainly autochthonous, devotes a chapter to *setsu-in*, described as often elaborately ornamented. What *setsu-in* are would scarcely be guessed from the explanation of the term he gives upon the authority of a Japanese informant, namely, "snow-hide" or "snow-cache." The explanation, however, is a bit of patriotic mystification; the characters used to denote the word have the more prosaic and practical signification of *kiyome-kakushi*, or "cleansing-retreat," from which expression the nature of the contents of the chapter may be inferred.

*The Life and Campaigns of Major-General J. E. B. Stuart.* By H. B. McClellan, A.M. (Boston, U.S., Houghton, Mifflin & Co.)

DURING that sanguinary series of campaigns known as the American War of Secession the most brilliant leader of mounted troops was undoubtedly General Stuart. Like most of the best officers, Federal and Confederate, who took part in the War of Secession, he was a graduate of West Point. In 1854, being then twenty-one years of age, he obtained a commission in a regiment of mounted riflemen, and from that time down to 1861 he was actively engaged in Indian warfare, and in one sharp engagement he was severely wounded.

When the civil war broke out Stuart, resigning his commission, cast in his fortunes with his state, Virginia; and the Confederate authorities, delighted to secure his services, appointed him in May, 1861, lieutenant-

colonel of infantry, in July colonel of cavalry, in December brigadier-general, and in the following year major-general. His first cavalry regiment consisted of 21 officers and 313 men fit for duty, with whom he efficiently watched in the northern part of the Shenandoah Valley a front of more than fifty miles. As an instance of his presence of mind while engaged in this duty the author relates the following anecdote:—

"While operating on the flank of Jackson's infantry, Stuart encountered a danger which might have been fatal to him, but which his quick courage converted into the discomfiture of others. Emerging suddenly from a thick piece of woods while riding alone in advance of his men, he found himself in the presence of a considerable body of Federal infantry, and separated from them only by a fence. Riding toward them without hesitation, he directed some of the men, who probably mistook him for one of their own officers, to throw down the fence. This was quickly done; when Stuart ordered the whole party to lay down their arms on the peril of their lives. Bewildered by the boldness of the transaction the men obeyed, and flung them off through the gap in the fence, Stuart had them surrounded by his troopers. His prize proved to be forty-nine men of the 15th Pennsylvania volunteers, almost an entire company organization."

At the beginning of the war the Southern cavalry, composed largely of men whose daily habits rendered them good horsemen, showed a decided superiority over their Northern rivals. They were animated by the true cavalry instinct, and though often fighting, and that efficiently, dismounted, yet they seldom hesitated, when circumstances were favourable, to charge sword in hand. The Federal horsemen, on the other hand, were rather mounted infantry than true cavalry, and were apt when in the saddle to receive a charge at the halt and with a discharge of firearms. The difference was strongly illustrated by a skirmish between about 100 Confederate and a like number of Federal cavalry in June, 1862:—

"Without hesitation Stuart charged the enemy with Crutchfield's squadron of the 9th Virginia. This squadron consisted at that time of the Mercer Cavalry, from Spottsylvania County, company E; and the Essex Light Dragoons, from Essex County, company F. Corbin Crutchfield, of company E, was senior captain, but could not accompany this expedition, having been disabled by an accident. The command devolved on Capt. Latané, of company F, who, with soldierly courtesy, declined to take the post of honour from company E, but led the charge at the head of the Spottsylvania men. The charge was made in column of fours, and with the sabre. It was received by the enemy standing in line, drawn up in the road and on either side of it, and with an almost harmless discharge of their pistols. Capt. Latané and Capt. Royall met hand to hand, the one with sabre, the other with pistol, and Latané received instant death. Royall was wounded severely by Latané's sabre and by the men who charged close at Latané's side, and his squadrons were driven into hurried flight. The discipline of the regular service, however, asserted itself, and within a few hundred yards the Federal cavalry wheeled into line, in beautiful order, again to receive, and again to be broken by the charge of company E. A second halt was attended by the same result."

Not till the affair at Fleetwood did the Federal cavalry feel real confidence in themselves. This action took place in June, 1863, between twenty-one regiments of Confederate

cavalry, numbering about 9,500 men, minus one regiment detached on picket duty, and about 10,500 Federal cavalry, the Confederates being commanded by General Stuart, the Federals by General Pleasanton. Both sides made repeated charges, and though neither could claim the victory the Federals reaped this advantage from the battle:—

"It made the Federal cavalry. Up to that time confessedly inferior to the Southern horsemen, they gained on this day that confidence in themselves and in their commanders which enabled them to contest so fiercely the subsequent battle-fields of June, July, and October."

Thenceforward the Federal cavalry did not shrink from meeting the Confederate horsemen with the sabre and at full speed.

The Confederate cavalry laboured under difficulties which went far to neutralize the advantages which they possessed in being composed of a population accustomed to arms and the saddle. With regard to horses the Government adopted a false policy. The troopers supplied their own horses, which were mustered into the service at a fair valuation, and the Government contracted to pay forty cents a day for the use of the horse, and to provide food, shoes, and shoeing. For a horse killed in action the muster valuation was paid, but if the horse were captured or disabled the loss fell on the owner, who was compelled to furnish another horse or be transferred to another branch of the service:—

"By far the greatest evil of the system was the fact that whenever a cavalryman was dismounted, it was necessary to send him to his home to procure a remount. To accomplish this required from thirty to sixty days. The inevitable result was that an enormous proportion of the command was continuously absent. Many of the men were unable to procure fresh horses within the time specified in their 'details,' and the column of 'Absent without leave' always presented an unsightly appearance. To punish such men seemed an injustice, and the relaxation of discipline on this point was abused by some with impunity. We have already seen that Fitz Lee's brigade, which should never have presented less than twenty-five hundred sabres in the field, was reduced to less than eight hundred at Kelly's Ford, on the 17th of March, and numbered less than fifteen hundred men at the time of the battle of Chancellorsville, when many of the absentees had returned."

Again, there was a lack of proper arms and equipment:—

"At the beginning of the war the troopers furnished their own saddles and bridles. The English round-tree saddle was in common use, and sore-backed horses multiplied with great rapidity. After a time the government furnished an unsightly saddle which answered a very good purpose; for although the comfort of the rider was disregarded, the back of the horse was protected. Our best equipments were borrowed from our cousins of the North. The question of arming the cavalry was far more serious. Some of the more wealthy of the Virginia counties armed their cavalry companies with pistols when they were mustered into service, but whole regiments were destitute of them. Breech-loading carbines were procured only in limited quantities, never more than enough to arm one, or at most two squadrons in a regiment. The deficiency was made up, generally, by Enfield rifles. Robertson's two North Carolina regiments, which joined Stuart in May, 1863, were armed with sabres and Enfield rifles. The difference between a Spencer carbine and an Enfield rifle is by no means a mere matter of sentiment."

The cavalry on both sides performed outpost and reconnaissance duty ably. They also engaged each other with much energy, skill, and courage, but they do not seem on the field of battle to have combined their action with that of the other arms. Though, therefore, in this respect the American cavalry had much to learn from their European rivals, on the other hand, European cavalry may derive useful lessons from studying the accounts of the bold raids executed both by the Federal and the Confederate horsemen. One of the most remarkable was the Chambersburg raid, conducted by General Stuart at the head of 1,800 picked horsemen and four guns. Though hunted by large bodies of Federal troops, he managed to baffle them all, and in the course of three days making a wide sweep through Maryland and Pennsylvania, capturing many prisoners, horses, and stores, he returned with scarcely a casualty to his own side of the Potomac. The return march was naturally the most trying and difficult. To quote the book before us:—

"Within twenty-seven hours he had traversed eighty miles, although encumbered by his artillery and captured horses, and had forced a passage of the Potomac under the very eyes of forces which largely outnumbered his own. His only casualty was the wounding of one man. Two men, who for some reason dropped out of the line of march, were captured."

The discipline observed and the humanity displayed by Stuart and his men deserve especial praise.

In May, 1864, Stuart's brilliant career was cut short by a mortal wound received in a skirmish fought with Sheridan, who made a daring attempt to capture Richmond. The closing scene is thus described by the author, who was serving on his staff:—

"About four o'clock the enemy suddenly threw a brigade of cavalry, mounted, upon our extreme left, attacking our whole line at the same time. As he always did, the general hastened to the point where the greatest danger threatened,—the point against which the enemy directed the mounted charge. My horse was so much exhausted by my severe ride of the morning that I could not keep pace with him, but Capt. G. W. Dorsey, of company K, 1st Virginia Cavalry, gave me the particulars that follow. The enemy's charge captured our battery on the left of our line, and drove back almost the entire left. Where Capt. Dorsey was stationed—immediately on the Telegraph Road—about eighty men had collected, and among these the general threw himself, and by his personal example held them steady while the enemy charged entirely past their position. With these men he fired into their flank and rear as they passed him, in advancing and retreating, for they were met by a mounted charge of the 1st Virginia Cavalry and driven back some distance. As they retired, one man who had been dismounted in the charge, and was running out on foot, turned as he passed the general, and discharging his pistol inflicted the fatal wound. When Capt. Dorsey discovered that he was wounded he came at once to his assistance, and endeavoured to lead him to the rear; but the general's horse had become so restive and unmanageable that he insisted upon being taken down, and allowed to rest against a tree. When this was done Capt. Dorsey sent for another horse. While waiting the general ordered him to leave him, and return to his men and drive back the enemy. He said he feared that he was mortally wounded, and could be of no more service. Capt. Dorsey told him that he could not obey that order; that he would rather sacrifice his life than leave him until he had placed

him out of all danger. The situation was an exposed one. Our men were sadly scattered, and there was hardly a handful of men between that little group and the advancing enemy. But the horse arrived in time; the general was lifted on to him, and was led by Capt. Dorsey to a safer place. There, by the general's orders, he gave him into the charge of private Wheatly, of his company, and returned to rally his scattered men. Wheatly procured an ambulance, placed the general in it with the greatest care, and, supporting him in his arms, he was driven toward the rear."

That night he died.

In concluding our notice of this book we cannot refrain from noticing with commendation the impartial manner in which the author writes, and his readiness to praise and call attention to gallantry on the part of his opponents.

*The Correspondence of M. Tullius Cicero.*  
Vol. II. By R. Y. Tyrrell, M.A. (Longmans & Co.)

THE first volume of this edition of Cicero's letters appeared in 1879, and was reviewed in these columns (No. 2712). It was the first edition (except that of Schütz) in which the correspondence was arranged chronologically; and its worth has been proved by its reappearance in a revised form in 1885. Now, in a second volume, we have the letters from Cicero's return after his exile to the end of 702 (B.C. 52)—those contained in the fourth book to Atticus; the second and third books of those to Quintus (in some respects as interesting as any of the whole collection); the curious series of apologetic letters addressed to Lentulus in Cilicia, in which he obviously succeeds in writing himself into the belief that no apology is needed; the somewhat threadbare jokes sent to encourage the unwarlike lawyer Trebatius when contemplating the invasion of Britain; and, lastly, the rather remarkable series of letters to the younger Curio, whose known ability and imagined patriotism seem to have pointed him out to Cicero as the coming saviour of the state. No other portion of the correspondence has a greater psychological interest. We have first Cicero's natural elation on his return, his reception at Brundisium, the deputations which meet him on his road to Rome, the not unnatural vanity shown in his account of the first meetings of the Senate, and his belief that he will still be able to support the ancient glories of the Republic. Soon the brightness fades. We find the old complaints of the selfishness and inefficiency of the optimates combined with personal pique at the slights which they thought fit to inflict on the "novus homo"; genuine dissatisfaction with the unconstitutional ways of the triumvirs, and a growing sense both of the unfitness of Pompeius as a leader, and of Cicero's powerlessness to maintain the old traditions. Towards Cæsar, who is, however, rarely mentioned directly, his tone is anything but that of the time-server whom the great German historian has unhappily seen in Cicero. But Cicero had no idea that Cæsar was the leading spirit of the day. His imagination is so filled by Pompeius that Cæsar seems practically unimportant. Pompeius is the great general, the great constitutional leader of the past; he is the "dominus," as Prof. Tyrrell rightly interprets 'Att.' ii. 19, 3; Cæsar and Crassus remain the

"advocati" only; and to Pompeius, in spite of everything which might have broken the illusion, Cicero still turns as the only possible leader in the future. But neither Pompeius nor Cicero could lead the senatorial party. Incapable of any farsighted or resolute line of policy, the nobles had a wonderful power of thwarting others. They could force Pompeius to fly for help to Cæsar, and to obtain it by the fatal compact of Lucca. The position of Pompeius has been exactly described by Mr. Strachan-Davidson in the admirable article in the *Quarterly* of November, 1879, part of which is quoted by Prof. Tyrrell. As he says, "Pompey had not the magnanimity to submit to vexation and discomfort rather than swerve from the straight path. He had virtue enough not to break the law himself when he might have reaped all the advantages of the crime; he had not firmness enough to refuse to take advantage of the breach of the law by another who professes himself willing to act in his behalf." Yet this is the man to whom Cicero is inevitably drawn by the principles of all his past life, and by his renewed sense of the incapacity of the senatorial party. Prof. Tyrrell puts it well when he says (p. xlv), "In taking a broad view of Cicero's political attitude during this epoch we must remember that he was drawn to Pompeius by old political sympathies and to Cæsar by consistent courtesy and generosity on his part, and that the optimates deliberately effaced themselves and tried to efface Cicero." Cicero was not a great politician; his warmest partisans cannot say that he was. But he was an honest man. He mistook his own powers. He half discovered that he had done so, and he was content to follow where he had hoped to be a leader. But he was not a time-server. The strongest evidence against him is that supplied by the well-known letter to Atticus (iv. 5) in which he speaks of his "nova coniunctio," and calls his *παλινοδία* (the unknown document which Cæsar was to see) "subturpicula," adding "sed valeant recta vera honesta consilia." Prof. Tyrrell maintains that even this may have been misinterpreted, and that Cicero may be contrasting the "straightforward, fair, honourable policy" of the triumvirs with the treachery of the leading optimates. But here we cannot follow him, and we doubt whether he has quite convinced himself. Cicero does feel here that he has to touch pitch (to wit, Cæsar), and that he is likely to be defiled thereby; he shrinks from this "nova coniunctio" with radicalism, even when patronized by the chief of the constitutionalists. But he has to choose between Pompeius and the optimates, and these are too bad for anything. We think Prof. Tyrrell has fairly brought this out for the first time at p. 58 ('Att.' iv. 6, 2), where he explains "Sparta" (in the well-known line which Cicero quotes, *Σπάρταν ἐλαχες, ταύταν κόσμι*) as the province which awaits Cicero in the future—but which he declines—the glorification of the triumvirs; and "ista" in the words which follow, "uerum id ipsum mecum commentor ut ista improbem" (which have been a crux to previous editors), as the policy of the optimates. In a word, Cicero will no longer be the instrument of the senatorial party, to be used when they needed him and then thrown aside, but neither



will he be the mouthpiece of the new democracy.

Like its predecessor, this volume has decided merit both as a commentary and as a critical edition. If it sometimes seems deficient in explanation or illustration, it is fair to remember that the author lays most stress on his dealing with the text. But even as a commentary it is much better than any of the editions of special books or of selections out of the correspondence which have been hitherto available for students. Even fairly good scholars need clear and not too long explanation of the numerous constitutional points which appear in the letters, and we have marked as specially good the note at p. 25 on "popularis ratio," that at p. 41 on "eximere diem," that at p. 82 on the prætorial election, and that at p. 111 on the "dies comitiales." On the other hand, rather more explanation might have been given at p. 8 of the curious manœuvre (frequently repeated) by which the senatorial party tried to baffle a persistent tribune, and at p. 14 the reason of the mention of the "nundinæ" should have been given. An editor with his mind full of greater difficulties naturally overlooks points of procedure with which he has been familiar for years. The translation of "ruinæ" at p. 12 as "wrecking of houses" is doubtless right; also at p. 14 that of "nova quedam divina mitto" as "I pass over his recent splendid deeds"; but on the same page "ne omnino exhaustus essem" is surely concessive (*ne = ut non*), and not final. At p. 59 "ferrei" is rightly maintained (with Kayser) as meaning "belonging to the age of iron," and so "most wretched." Wesenberg reads "servi" needlessly.

In many places the exegesis must be doubtful. We doubt the explanation of "aqua hæret" at p. 73. Surely the simplest way is to consider this a reference to the clepsydra, "I am stopped in speaking." On the same page "scilicet" is doubtless rightly taken as "scire licet." We find in Plautus both usages, the old and the common later one, and both might well occur in the colloquial style of the letters. At p. 85 there is a good note on the use of "iactare" ('Att.,' iv. 9, 1), which the editor holds can mean "to run down" as well as "to extol"; this gives decidedly better sense in the Lucilian line, "O lapathe ut iactare, nec es satis cognitus," "How you are abused, yet without sufficient knowledge," and perhaps in 'Rudens,' ii. 3, 43. At p. 87 we do not think that "nos ita philologus sumus ut uel cum fabris habitare possimus" ('Q. F.,' ii. 8, 3) can be taken to mean "scholar as I am, yet I can put up with workmen to live with." Does it not mean, "I have so much technical knowledge that I can associate [and talk in their own dialect] even with handicraftsmen"? It might mean (as the editor also suggests), "I am so immersed in my books that I can live in the midst of the workmen's din." We find difficulty in believing (though the editor is plainly enamoured of his view) that the concluding words of the letter to Quintus (ii. 10, 5), "Eiusmodi frigus impendebat ut summum periculum esset ne Appio suæ ædes urerentur," can mean that "the barometer of public opinion is so near freezing point that Appius's house runs a great risk of being frostbitten, that is, utterly deserted by salutatores"; even though "frigus" can

mean "stagnation," and "uro" can be used of frost-bites. At p. 112 ('Fam.,' vii. 5, 3) the explanation of "vetero verbo" by 'Att.,' vii. 4, 1, is very good. At p. 114 is it adequate to construe the words in which he refers to Cæsar, "mihi crede, in sinu est, neque ego discingor" ('Q. F.,' ii. 11, 1), as "we are bosom-friends, and I never loose my girdle (lest he should fall out of my bosom)"? Is there no reference to money furnished by Cæsar to Cicero? "I have him in my sinu, and I—whatever Cæsar may have been—am no 'male præcinctus puer.'" At p. 155 "inductis" ('Att.,' iv. 17, 3) is rightly explained, not as "cancelled," but as "entered"; no other sense is really possible. On p. 86 "res cedit" is translated as the matter "goes on," on the ground that this is a characteristic meaning of *cedere* in Latin comedy; but we think it means rather "comes up" in Plautus. At p. 183 is a good note on "foris esse," a phrase which, familiar as it sounds, occurs but twice (here and at 'Pis.,' xii.). He thinks it means "to be a defaulter" rather than "to be bankrupt"; probably the link in meaning is "not to be found at home," "to be out when called on for payment," rather than "to have nothing *domi*," as the editor takes it. The fact that it is not found in Plautus only shows that the slang of Cicero's day was not the same as that of 200 B.C. It is in constructions, which change less than the meanings of words, that the great value of the comparison between the Latinity of the letters and that of comedy is to be found. At p. 220 ('Fam.,' vii. 18, 1) "Græcula cautio" is thought to mean that the letter was written in Greek, and afterwards translated before publication into Latin by Tiro, or whoever edited the letters. This seems unlikely. May not the reference rather be to some Greek poem or other writing about Cæsar, sent with the letter to Trebatius? Schütz suggested a poem, but thought that it was about Trebatius, which would not be an obvious recommendation.

The text of this edition, so far as the letters *ad familiares* are concerned, is certainly in advance of anything yet published. Wesenberg had done a good deal, especially by the insertion of short words which had fallen out, e.g., he wrote in 'Fam.,' vii. 2, 1, "Sed in [W.] eo vidisti multum quod præfuiisti," &c.; and in 'Fam.,' vii. 18, 1, "Quæ in te ita desideravi ut [W.] non imbecillitate animi tui sed magis ut desiderio nostri te æstare putarem." Any reader can see the necessity of such emendations, which yet had not occurred to any previous editor, Orelli, or Baiter. But Prof. Tyrrell had for this edition the advantage of the Harley codex (H.), and also of the MS. of Tours (T.); a synopsis of their variations from the Medicean and other authorities is given in the *apparatus criticus*. A full account of H. is given by Mr. Purser (Introduction, pp. lxxi-xc); the relation of H. to T., and to a Paris MS. (P.) which seems to have been collated by Streicher, and the relation of all these to M. (the Medicean), are discussed, partly after Streicher, at p. lix. It seems that T. and P. stand side by side as the descendants of a MS. on the same footing as H.; and this MS. and H. in turn derive from a lost MS. parallel to M. So far, therefore, they are of independent authority, though the lost MS. and M. had a common origin. A further account

of Streicher's work may be found in Bursian, xxxix. 34. Places where the value of H. appears are, e.g., 'Fam.,' i. 9, 11 (p. 169), where the reading "et Cinneis temporibus" is taken from H. ("et Cumeis," T., but "et...meis," M.), and *ib.* 12, where H. reads "me in hac mente impulit Pompeii fides," whereas the ordinary reading "in hanc mentem" comes from M.; Prof. Tyrrell rightly defends the *difficilior lectio*, as being "when I was in this state of mind," a common enough usage.

He deals with the text elsewhere with acuteness and success, often defending an old reading which has been surrendered by other editors, often giving a brilliant emendation. We cannot go with him in defending the MS. "tibi" ('Att.,' iv. 2, 4), as an ethical dative; in none of the passages which he quotes is there possible the ambiguity which arises here from the verb "concessum est." His suggestion immediately below, that "statuam" lurks under "statim," is very probably true. At 'Q. F.,' ii. 3, 3, "ad A.D. vi. Id. Feb." for "A.D. vi. Id. Feb." is convincing; and there is an excellent note pointing out the origin of the corruption of part of § 5 in the same letter. At 'Fam.,' v. 12, 5, "cuius studium in legendo non erectum Themistocli fuga redituque retinetur," he avoids the difficulty that Themistocles did *not* return by supposing that Cicero wrote something like "Themistocli fuga, Coriolani fuga redituque," so that the words were omitted through "parablepsy" on the part of the scribe. At 'Q. F.,' ii. 10, 1, "pipulo convicio" is very plausibly read for "populi convicio," and defended as an asyndeton common in the letters; "convicio" might also be a gloss on the rare (but undoubted) word "pipulo." At 'Att.,' vi. 16, 7 (Mommson's arrangement), he makes the shores of Britain to be "muratos mirificis motibus" (MS. "miratos," edd. "munitos"). "Muratos" seems not a more strange form than "pavimentatus" ('Q. F.,' iii. 1, 1); but might "miratos" be defended as a passive of "miro" (quoted by Varro), and the whole three words be a quotation from some old writer? The alliteration is striking, and Prof. Tyrrell defends "sortita" as a passive, 'Att.,' iv. 17, 3. At 'Att.,' iv. 19, 2, "Felicianæ uncis" is a very happy emendation for "Selicianæ u.," "Seleucianæ provincie" of M. is clearly an attempt to cut a knot: Prof. Tyrrell points out that in a letter to Quintus (iii. 9, 8), written about the same time, Marcus says that a certain Felix had intended to leave a legacy to each of them, but had failed by mistake to do so. In each passage the tone is the same—a sort of serio-comic resignation. The emendation seems certain.

We could have wished that Prof. Tyrrell had followed Wesenberg in giving not merely the year, but also, where possible, the month and day on which each letter was written. No doubt this is often a dangerous course; the evidence is frequently minute, and often points about equally in different directions. Still some risk should be run in a matter which is so important to the intelligent reader. Koerner's little pamphlet on the dates of the letters down to the end of 54 is referred to in words of praise, and agreement or disagreement is noted in the preface. Reference is also made to Lehmann's 'Questiones Tullianæ,' which we have not

seen. Some of the emendations seem good, e.g., 'Fam.' i. 9, 16, "te ferente [for "referente"] console"; and the note on Cicero's use of "domus" in the sense of "Rome" (quoted at Introduction, p. xx) is excellent. Both Lehmann and Tyrrell give examples of the use of "hyperbaton" in the letters, e.g., 'Fam.' iii. 9, 3, "tuis incredibiliter studiis delector." It is a big name for careless inversion of the words, familiar to most of us when we write letters in a hurry.

*The Parliamentary Generals of the Great Civil War.* By N. L. Walford, Major R.A. (Chapman & Hall.)

MAJOR WALFORD'S book is highly condensed, and it is much to be regretted that he has not granted himself a wider field, for his comments on the battles of our great civil war are of extreme value to all those who would have a clear knowledge of the events of that disturbed time. Men's minds have changed so much that a period which used to be looked upon as one of mere blundering revolt, ending in a cruel despotism, blindly submitted to by a distracted people, is now considered one of the most instructive periods in the world's history. The many who believe that some kind of democracy will be the lasting form of State government, and the few who, with hope or fear, look forward to a time when society shall again have organized itself under a ruler who governs unchecked by assemblies, elective or hereditary, alike draw some of their strongest arguments from that wonderful series of events which occurred in these islands between 1640 and 1660. Much has yet to be done to make even the bare annals of the time coherent; for of the many books that have been written on the subject from the days of Clarendon and Rushworth to our own, it is not going beyond the letter of truth to say that by far the greater part of them are so distorted by prejudice and so inaccurate as to facts that they serve the cause of ignorance rather than knowledge.

Major Walford writes almost entirely without prejudice. Unless a person be an ardent admirer of Charles I., like unto the young ladies depicted in Gresley's novels—forgotten books which amused schoolgirls when the Tractarian movement was at its height—it is difficult to imagine him objecting to such criticisms as he will find here, and we are sure that he will rise from the perusal of the book with a much clearer notion of what really took place at those memorable battles, which, though fought on seemingly narrow issues, have done so much for the freedom of the world. Any ordinarily careful reader may make out for himself pretty well, with the help of a map, what took place at Naseby or Dunbar, but there are very few who have grasped the situation of the contending forces at Marston Moor or Worcester. The few pages devoted to them by Major Walford have given us more insight than all we have before read on the subject. Major Walford naturally writes as a soldier, and sometimes expresses opinions which that portion of the public which on every occasion cries out against severity will not by any means relish. This is what he says of the Lord Protector:—

"To Cromwell war was no light evil, of which the misery might be remitted or inflicted at the will of the general; it was, on the contrary, the scourge of God entrusted by Him to righteous hands for the punishment of sinners, and thus in him we shall find none of that mistaken philanthropy of which in war the result is the infliction of suffering on a multitude of innocent heads; for by the terror of his unsparing arm, he spared himself the need to strike, with the result that his soldiers, whose name became a word of fear, both shed and lost less blood, when once that fear had been established. To prove the truth of this we have but to compare the casualties and the results of, let us say, Edgehill and Preston. There is probably nothing in war which leads to unnecessary slaughter with such absolute certainty as mistaken mercy."

We shall not now add our own to the many voices which have debated on Oliver's Irish campaign. One thing, however, ought to be pointed out and firmly grasped by the memory. It may be a matter of question whether certain acts of his were deep crimes or great virtues; but there can be no doubt whatever that a great wrong is done to his memory when the bloodshed of his Irish campaigns is denounced, and similar acts, committed under far less maddening provocation, are condoned in soldiers who have lived in days very much nearer the present.

Major Walford gives a sketch of Irish history for the ten years preceding Oliver's landing in that island. He also in an introductory chapter furnishes much useful information about the arms and equipments of the seventeenth century soldier. We have detected very few errors. It may, however, be useful to point out that Cavendish, the Royalist, was killed at Gainsborough, not at Grantham.

*Chronicles of Lincluden, as an Abbey and as a College.* By William M'Dowall, F.S.A.Scot. (Edinburgh, Black.)

WHEN it was announced some time ago in the columns of the *Athenæum* that at last a history of the famous house of Lincluden had been undertaken, it was hoped that a record would be given of the history of the abbey which should embody the floating traditions and scraps of legendary lore which have hitherto stood in the place of written annals; but it was feared lest justice should fail to be done to a most fascinating subject. The result is now before us. The author of these chronicles is, perhaps, the person whom popular suffrage would have indicated as the right man for the task. Mr. M'Dowall is already well known as the writer of a 'History of Dumfries,' which must have commended itself to readers competent to judge of its merits, seeing the bulky volume is now in a second edition, as well as of one or two other works in prose and verse, of local interest, which have also passed into new editions.

The Abbey of Lincluden, dating from the middle of the twelfth century, stood, and happily a considerable portion still stands, at the junction of two streams, the Cluden and the Nith, on rising ground about a mile or so above Dumfries. The site forms no exception to the unfailing rule that religious persons have ever shown a singular instinct in the selection of the most picturesque spots, and it is rightly described as "sequestered, charming, and salubrious." Near the abbey a small natural mound,

higher than the edifice—the resort at different times of the nuns, the first occupants, and of the clergy who succeeded them, for gardening and recreation—commands a view of the richly undulating plains of Lower Nithsdale, extending towards the Solway, and of the hilly range to the west, where, at the base of Criffel, stands the beautiful Abbey of Dulce Cor (commonly called Sweetheart Abbey), built by Lady Devorgilla (great-grand-daughter of the founder of Lincluden), among whose good works that remain are the old bridge at Dumfries, and Balliol, not the least famous of Oxford colleges. The "Lin" forming part of the name is understood to refer to "a pool" formed as the river scoops out a deep basin for itself close to the building.

The data for a history of this religious house are known to be very slight; indeed, the knowledge of this fact gives an additional interest to the volume under notice. Curiosity is excited to learn what the sources and the sum of the information really are. All that has hitherto been published on the subject amounts to little, and the author against this obvious disadvantage may claim for his narrative that it is neither trite nor stale. He has had, moreover, the good fortune to fall upon an old folio MS. which supplies many new and curious particulars regarding the internal economy and temporal endowment of the college during the Reformation period of 1547-64. He owns himself indebted to Dr. Thomas Dickson, of the Register House, Edinburgh, for the use of this document, and for assistance which that gentleman is so able and ever ready to give to the humblest inquirer whose researches lead him in this direction. "Galloway," we are told,

"was thoroughly Celtic in its population, language, and institutions when Lincluden was founded by one of its rulers; it was also to a large extent an independent province, and though feudally subject to the Scottish Crown, its lords stood sometimes on more friendly terms with the English kings than with their own nominal sovereigns."

The planting and fostering of religious houses were to the ruling family of Celtic Galloway what the sowing and culture of mangel are to some country magnates. As the work was higher, so was the profit infinitely greater. Fergus, "Earl and great Lord of Galloway," chief of the M'Dowall tribe, established the Priory of Candida Casa (Whithorn), the Abbey of Dundrennan, and three other houses of less note. Uchtred, his son and successor, founded, as is shown, Lincluden about 1164, as a retreat for a sisterhood of Black Nuns following the Benedictine rule, doubtless with the idea of atoning in some degree for the sins incidental to an unruly life in a semi-savage age. In what remains of the earliest portion of this building we find the Norman style with its zigzag ornament, passing into the Early English—massiveness combined with simplicity, ornament subordinate to strength.

The first half of Mr. M'Dowall's narrative concerns the history of Lincluden as an abbey. Nine years after its foundation Lord Uchtred was attacked by his brother Gilbert, and murdered in his castle of Loch Fergus with every conceivable form of insult and mutilation. Gilbert, caring nothing for the censures of the Church,



sought the "benevolence" of King Henry, for which he agreed to pay 1,000*l.*, only a small portion of which seems to have been forthcoming. There is an unsupported tradition that the mutilated body of Uchtred was buried in the precincts of Lincluden. The story of the abbey is intimately mixed up with the fortunes of the founder's family, and of the Douglasses, to whom the lands and lordship of Galloway eventually passed. And here we would—in no fault-finding spirit—note that the reward for good service bestowed on Sir William Douglas by David II. might have been described in a form more happy than the phrase that occurs more than once, namely, that the king "bestowed a peerage" upon him. No point has been better established by recent discussion, if it had not already been settled, than that the reward of an earldom or lordship in Scotland in those days was a far more substantial benefit than "a peerage" as we now understand the term. The happy recipient of a lordship got what was tantamount to a gift of the lands in which he was installed as ruler; and he was, saving for the "four pleas of the Crown," murder, arson, and such like crimes (which exceptions, by the way, seem to have been little attended to in practice), to all intents the fountain of justice as well as lord.

Mr. McDowall enters at some length into the question of the causes that led to the termination of Lincluden's career as an abbey. Popularly these are understood to have been the irregularities or "insolence" of the nuns. Archibald the Grim—the Douglas who in this case acted the rôle of an early Reformer—shared, it is not unlikely, the sentiments of King Henry VIII. at a later period. Neither Henry nor Archibald will be credited with simple love of pure religion in his dealings with monasteries or with abbey.

"His pretext was, gross irregularities on the part of the celibates. A rumour had reached Thrieve to that effect, which he was not slow to credit. It was affirmed that they had broken their vows of chastity, and were no longer the virgin brides of heaven. How far this charge was true—whether it might not have been trumped up without any foundation for a base purpose—these are points which we cannot determine. The chroniclers of the period did little to clear up the mystery; it remains, to us at least, a mystery still. . . . The likelihood is, we fear, that in this instance the sisters were not immaculate—that they must have been guilty of some 'irregularities,' less or more. Had this not been the case, Douglas, with all his audacity, must, we think, have shrunk from treating them as if they had been impenitent Magdalenes who deserved no mercy. The historian of his house, Hume of Godscroft, does not say that the disorders which tempted the intervention of Douglas constituted a public scandal. Major, however, boldly affirms that 'the dismissal of the female devotees' was due to their own 'insolence,' and that if they had not been conspicuous for their incontinence, the 'good Earl' would have left them unharmed."

Whatever the rights of the case may have been, the nuns were driven out, and what became of them is not known. But there has been found at Dundrennan Abbey the tombstone of a certain "Lady Blanche," who, the inscription tells us, was "a nun, and sometime a prioress," with the date 1440. Was Lady Blanche the ruler over the disestablished

and, it may be, ill-behaved ladies of Lincluden?

Mr. McDowall relates how the grim Archibald, perhaps to soothe a troubled conscience, resolved to add a fine new church to Lincluden, with a collegiate establishment of clergy. He made it a veritable gem of architecture in the richest style, and the roof recalls the roof of the chapel of King's College, Cambridge. This, and the rich decorations of French flamboyant character to be found here, have been described in detail by Billings and other writers.

The history of this collegiate church forms the second part of Mr. McDowall's narrative. The author has done well to direct particular attention to a very striking incident in its history, namely, the visit to Lincluden of Margaret of Anjou and her young son Edward, a child of eight years. After the defeat at Northampton, where Henry VI. was taken prisoner by the Yorkists, the queen was in sore straits, and in their flight she turned for safety to the only quarter where there was hope of sympathy, namely, to Scotland, the faithful ally of France, and to that part of the country where Archibald Douglas held sway, the same whom the King of France, Margaret's uncle, had made Duke of Touraine. Ultimately she and her boy found a safe retreat and welcome at the hands of Provost Lindsay at Lincluden. Thither the widowed queen of James II. of Scotland, Mary of Gueldres, with her young son, hastened to meet and comfort the fugitives. Universal sympathy, and, it may be added, on the authority of the Exchequer Rolls, much white wine of Poitou were poured forth, and everything done to succour and cheer "the queen and prince of England" by the clergy and the burgesses of Dumfries. Most people take their information regarding Margaret of Anjou from Miss Strickland. But, if we are not mistaken, this little incident in the queen's life appears only in the last edition of Miss Strickland's 'Lives,' being a happy afterthought, or rather discovery, so it will be new to many. A pendant to the tale is now added for the first time, in the record from the Scots Exchequer Rolls of a "bedcover and pair of sheets lost at Lincluden when the Queen was there with the Queen of England." This loss to the town of Dumfries, it appears, was not written off in the accounts till two years afterwards.

The after-history of the college is traced with much care, and many interesting details given; how, for example, the eighth Lord Maxwell after the Reformation persisted in causing mass to be celebrated illegally at Lincluden; and how the same noble in his old age was slaughtered by the Johnstones of Annandale at Dryfe Sands, and was buried here; and how, there is ground for thinking, the plan for murdering, in revenge, Sir James Johnstone of Dunskeillie was concocted in the college by the next Lord Maxwell, who carried it out. The transfer of the lands and the gradually decaying structure from one Border family to another, from Dumfriesshire Maxwells to Drumlanrig Douglasses, and from them to the Earls of Nithsdale, down to the year 1851, when the remains of the great tower that Archibald the Grim had set up fell with a crash—the news of which fall was to many even in far parts of the earth

as the tidings that an old familiar friend had sunk under the weight of years and would be no more seen—forms the subject of a well-told and interesting narrative.

Mr. McDowall has shown in his treatment of this subject, which is one that has inspired poets from Burns downwards, and furnished subjects for the painter, and exercised the ingenuity of the draughtsman in "restoration"—much industry and painstaking care; and if the 'Chronicles of Lincluden' takes the form less of the 'Liber de Dryburgh,' or the 'Liber de Melros,' or of the more recent 'History of Pluscardyn,' than of a narrative pleasantly and lightly written, the majority of readers will not complain. All has been told that laborious research can rake together, and, on the whole, expectation has not been disappointed. The volume will go far to satisfy the demands of the student of ancient Church history, and will at the same time be acceptable to the general reader, and useful as a handbook to the casual visitor to Lincluden.

Were it not that the upper districts of Dumfriesshire, where the county borders upon that of Ayr, have been regarded as a Tuscany in respect of purity of vernacular speech, a phrase like this might be passed without remark: "thirl the kirk to theik the queer." Surely *tirl*, to strip or uncover, is the term that should be used, that employed having, if we are not mistaken, a different and a technical meaning. But where a superfluous letter is called in question there cannot be much to complain of.

The book is a handsome quarto, with a sufficient index, embellished with several good illustrations (of the nature of etchings) of architectural details, and views of the abbey and college, creditable to the local artists concerned. The paper and type, and outward form generally, present a fair specimen of the workmanship which has recently gained much praise for Edinburgh printers and publishers.

#### NOVELS OF THE WEEK.

*Disenchantment: an Every-day Story.* By F. Mabel Robinson. (Vizetelly & Co.)

*The Romance of a Mummy.* By Théophile Gautier. Translated by M. Young. (Maxwell.)

*Two College Girls.* By H. D. Brown. (Boston, U.S., Ticknor & Co.)

*Pacha.* Par J. Ricard. (Paris, Calmann Lévy.)

MISS MABEL ROBINSON does herself less than justice in calling 'Disenchantment' an every-day story. No doubt some of its incidents are commonplace enough. There is nothing new or rare in the circumstance of a literary man who overtakes his brain, seeks refuge from his trouble and despair in the excessive use of stimulants, and prefers a speedy euthanasia to lingering torment for himself and others. Yet the story of Philip Preston and his wife is anything but commonplace. The author seems to have a liking for studies of mental aberration, and she has given in the present volume a companion picture to the one which she drew in 'Mr. Butler's Ward.' Readers of both stories will appreciate the contrast, which is probably intentional, and no one endowed with literary judgment will fail to admit the dis-

tinest superiority of the later novel, both as a story and as a study of character. Miss Robinson has put her best work into 'Disenchantment,' which proves her to be capable of high achievement as a writer of romance. It contains scene after scene of conspicuous power, and displays that happy combination of the analytic faculty with intensity of human feeling which is essential to the true novelist. It is not often that a young writer creates and vividly portrays three characters so strong and so fine as Philip Preston, his brother John, and Delia Mayne. The sympathy evoked by them is the outcome of genuine artistic sensibility and of more than ordinary pathetic insight. There is a painful realism in the gradual encroachments of Philip's remorseless fate, which is heightened by the weakness and self-concern, no less true to nature, of his disenchanted wife. Indeed, the story would be almost too much involved in gloom if it were not lightened by the sweet nobility of Delia, who suffices by herself to lift it above the average of recent fiction. Miss Robinson has not much sense of humour, or she does not often reveal it. If she had more, she would scarcely venture to describe, amongst the symptoms of maidenly love, "this dull aching of the throat and heart, this breathless pain and movement of her very entrails at the mere recollections of looks and words." It is true that John Preston's wife is an amusing character; but the strength of 'Disenchantment' is in its melancholy and pathetic elements.

The ways of the translators of French novels are getting more and more inexplicable. They fix on 'Salammbô,' one of the most untranslatable works of the last half century, in Flaubert's case; in Gautier's they fix on 'Le Roman de la Momie,' one of the least worth translating. Nothing but Gautier's golden style keeps this story from being as dull as if it had been written by Herr Ebers, when the admirable prologue is once finished. Now, though the translator has done his or her work very well, the cleverest translator cannot make a lively book out of a dull one; and considering how much the author of 'Le Capitaine Fracasse' has left which is not only masterly in manner, but also delightful in matter, we really do not know why anybody's instinct should have been so perverse as to pitch upon this mistaken attempt at the learned novel. To be sure, the charm of the prologue would excuse much; but all readers will not be wise enough to stop at the end of the prologue.

Miss Brown's is a pretty book, written in very nice American, about two charming girls who went to college. They start with a little mutual aversion, but their good-hearted honesty brings them together, and they are the better friends for their dissimilarity of character. Edna Howe is poor and rather precise, Rosamond Mills is rich and a little saucy. Both are generous, and Rosamond's anonymous aid in keeping Edna at college after her father's death is no doubt repaid in attachment during the after years in which Edna is the wife of the excellent Jack Mills. The book is wholesome and spirited, and gives a pleasant glimpse into the best side of American life, and an argument in favour of the moot point of the advantage of a college education for girls.

M. Ricard is a very clever novelist. There was a kind of unholy strength in 'Pitchoun' which was worthy of Petrus Borel himself, with little or nothing of the lycanthrope's extravagance; and both in 'Magdon' and 'La Voix d'Or' good things were to be found. So also are good things to be found in 'Pacha,' which, being in a much lighter style than its forerunners, has also the advantage of not falling short of the expectations of a reader who is wound up by tragedy. There are two stories in it, that which gives the title and another headed 'Au Tombeau des Goujons.' This latter (which is, perhaps, the better) does not turn on the rather stale Parisian "chaff" as to fishing with a line, but is a story of jealousy, vengeance, and reconciliation so comically devised and carried out that it must be a very dull or a very prudish person who does not laugh at it. The longer, 'Pacha,' which is a history of a lady-killer and his misfortunes, is still more broadly comic in parts, but, perhaps for the mere reason that it is longer, the effect is somewhat less complete. Yet it is not often—certainly it is not often in contemporary French novels—that one comes across a writer with so much promise both for comedy and tragedy as M. Ricard. The most ill-natured thing that any one can say of him is that, with four books so full of promise, he ought already to have done something better than any one of them can fairly be said to be.

## BOOKS FOR THE YOUNG.

- A Charge Fulfilled.* By Mrs. Molesworth. (Society for Promoting Christian Knowledge.)  
*Erlesmere.* By Cecilia Selby Lowndes. (Same publishers.)  
*A Lucky Mistake.* (Same author and publishers.)  
*"Inasmuch"; or, the Flower Sermon.* By F. C. F. (Same publishers.)  
*Through Tumult and Pestilence.* By Emily M. Lawson. (Same publishers.)  
*The Pilgrim at Home.* By Edward Walford, M.A. (Same publishers.)  
*The Lost Silver of Briffault.* By Amelia E. Barr. (Hodder & Stoughton.)  
*Comrades.* By Sarah Tytler. (Same publishers.)  
*Interrupted.* By Pansy. (Same publishers.)  
*The Joyous Story of Toto.* By Laura Richards. (Blackie & Son.)  
*Historic Boys.* By E. S. Brooks. (Same publishers.)  
*Rufus: a Story in Three Books.* By the Author of 'The Chorister Brothers.' (Masters & Son.)  
*The Castle of Coëtquen; or, Patira.* Translated from the French of Raoul de Naverly by A. W. Chetwode. (Dublin, Gill & Son.)  
*Little Asker; or, Learning to Think.* By J. J. Wright. (Sonnenschein & Co.)

THERE is no end to the terrible adventures which await the child heroes and heroines of Mrs. Molesworth's creation. Little Juliet Redmond, her latest darling, is left alone in the world at the age of four. In one year her father dies, her mother goes yachting and is drowned, and her only sister catches scarlet fever from her fiend of a guardian and dies. Juliet has the fever too, and nearly dies; her faculties are much impaired, and her guardian tries to drive her into idiocy in order to secure her money. His knavish tricks are confounded by the wit and devotion of Juliet's nurse; the child's health and intellect are restored, in time her fortune is recovered, and the reader leaves her as an heiress beautiful and beloved. This is 'A Charge Fulfilled.'

'Erlesmere,' by Cecilia Selby Lowndes, is a pretty story of a family feud healed by two children. 'A Lucky Mistake,' by the same author, deals rather too much in mischievous pranks. 'Inasmuch' is a touching story of a poor little street waif.

Miss Emily Lawson's 'Through Tumult and Pestilence' is a tale of the Bristol riots and the cholera time.

Mr. Edward Walford has published in 'The Pilgrim at Home' a collection of reprints from his articles in various magazines. Besides the older shrines, Mr. Walford journeys to Chenies, to Wotton, and to Hughenden.

'The Lost Silver of Briffault' is a tale of the Southern States at the time of the emancipation—a time, says the author, "generally supposed to be too full of unhappy memories to become the vehicle of a story."

Miss Sarah Tytler's "comrades" are good and noble men, and worthy of her pen. Next to their enthusiasm for the cause of the heathen comes their love for each other. "As Jonathan loved David, as Damon delighted in Pythias, so Jamie Douglas clung to Bob Halliday, and exalted him above his kind, even above Halliday's self."

The heroine of Pansy's last book, 'Interrupted,' is Claire Benedict, perfect in all her ways and successful in all her works. It seems ungracious to say that the reader grows weary of her perfections; but so it is.

'The Joyous Story of Toto' is somewhat absurd. Toto, after the fashion of the immortal Alice, has many animal friends; their conversation, not too brilliant, fills the book. Here is a specimen: "'Your servant, ma'am,' said the bear. 'I hope I see you well.' Granny courtseyed again, and replied in a faltering voice, 'Quite well, thank you, Mr. Bruin. It's—it's a fine day, sir.' 'It is indeed!' said the bear with alacrity. 'It is a very fine day. I was just about to make the same remark myself. I—don't know when I have seen a finer day. In fact, I don't believe there ever was a finer day. A—yesterday was—a—not a fine day. A—Look here!' he added, in a low growl, aside to Toto, 'I can't stand much more of this. Where is Coon? He knows how to talk to people, and I don't. I'm not accustomed to it. Now, when I go to see my grandmother, I take her a good bone, and she hits me on the head by way of saying thank you, and that's all. I have a bone somewhere about me now,' said poor Bruin hesitatingly, 'but I don't suppose she—eh?' 'No, certainly not!" replied Toto promptly. 'Not upon any account.'

'Historic Boys' deals with "the careers of a dozen young fellows of different lands and epochs, who, even had they not lived out their 'teens,' could have rightly claimed a place in the world's annals as historic boys." Marcus of Rome and Brian of Munster head the list, which closes with the less-known name of Van Rensselaer of Rensselaerswyck.

'Rufus' is a story of domestic and village life told at great length after the style of Miss Yonge.

'The Castle of Coëtquen' is a translation of a somewhat sensational French work. Either the book comes to an abrupt end or the translator has wearied of his work. The following words do not seem to be an appropriate finish: "'Don't cry!' said Jenny; 'we have a great work to do. Count Florent must pay the price of his crime, and Blanche of Coëtquen must be avenged; for this work, we are two.' Jenny did not think of Simon, who had sworn to repay insult for insult, wound for wound, and who had gone away bearing hatred in his inmost heart as an imprudent man might bear in his bosom the serpent brood that would destroy him."

'Little Asker' is a well-meant attempt to show how the mind of an intelligent child may be trained by means of its own curiosity. The intention is good, and the method indicated is no doubt sound, but it is impossible to speak highly of the execution.

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## MINOR HISTORICAL LITERATURE.

*A Popular History of Rome.* By D. Rose. Edited by H. W. Dulcken, Ph.D. (Ward, Lock & Co.)—This is a most amazing book. It is written with the best intentions; it is based upon the best modern authorities, and, thanks largely to a close following of these, the main lines of the history are drawn with considerable clearness and accuracy. But it contains as large and curious an assortment of blunders as was ever brought together in a single volume. Many of these are conceivably misprints, which a careful revision should have corrected, e. g., "Atigis" for "Atagis," "Dannii" twice for "Daunii"; "Diometes," "Neopolis," and "Zancte" (all on one page) for "Diomedes, Neapolis, and Zancle"; "Palitia" for "Palilia," "Ædini" for "Ædii," "Ubrri" for "Ubi," "Sacrovies" for "Sacrovir," "Corpnum," "Spoletum," and "Mogantiacum." Tastes may differ as to the propriety of writing C. J. Agricola, J. Civilis, and M. J. Philippus, but "Polypus" for Polybius, "Marcinus" for Mancinus, "O. Ennius," "R. Servilius Cæpio," "Atlas" for Attius, "Vicinius" for Vinicius, "Volltinus" for Vatinius, and "Planema" for Plancina are most charitably explained by extreme carelessness. This explanation, however, will hardly cover such astonishing forms as "Via Sacrata," "Stater Mater," "Jupiter Statius," "Lapercus," "Palentine," "Suburban" (=Suburan), "Narbo Marcus," and "civitates federæ"; and the suspicion thus raised of a very imperfect acquaintance both with the Latin language and with the details of Roman history and antiquities is only too fully borne out by other evidence. The account of the early peoples of Italy (pp. 16-18) is a triumph of confusion; on p. 101 the "municipia" are ranked among the Italian allies. We read on p. 232 of a "pretor of Lilybæum" (in 76 B.C.); Augustus's three triumphs in 29 B.C. are given as "Pannonian, Dalmatian, and Egyptian" (p. 309); he is "tribune for life," and "imperator" for ten years (pp. 310, 311); the list of imperial and senatorial provinces on p. 316 is incorrect. We are told that Livius "shortly after her marriage with Augustus bore twin sons Tiberius and Drusus" (p. 320), that the Anciran monument was discovered in 1861, and that Augustus's age at his death was seventy-six years and thirty-five days. After all this it is not surprising to find "patricians" and "nobles" identified (p. 338), the "scriptura" described as a "tithe" (p. 108), and the "questores paricidii" confused with the "duoviri perduellionis" (pp. 29, 30). Many, too, will learn with interest that Cæsar went to Rhodes to study "anatomy" (p. 220), and that Suetonius was a "bibliographer" (p. 392). Nor are even the titles of the plates invariably correct. The view of the Forum on p. 9 is described as "The Roman Capitol Restored." The so-called "Ruins of a Roman Amphitheatre" (p. 15) are in reality the ruins of the two "theatres" within the walls of Pompeii—not of an amphitheatre there or anywhere else. On p. 24 there is a fanciful sketch of "Rome on Mounts Palentine and Aventine"; and, lastly, the temple figured on p. 261 is that of Jupiter Capitolinus, and not that of "Jupiter Statius."

*Rome from the Earliest Times to the End of the Republic,* by A. Gilman (Fisher Unwin), is a more satisfactory piece of work. Though professing to be nothing more than a popular sketch, it is free from serious blunders, and shows considerable appreciation of the salient points in the history. The worst things about the book are the style, which is of the highly decorated order, and the plates.

The genealogist should not overlook the complete summary of the Register of Archbishop Peckham given in the appendix to Mr. C. Trice Martin's third volume of Peckham's letters, recently issued among the Rolls' publications. It comprises a list of the homages and fealties done to Peckham and his successor Winchelsey; institutions of rectors and vicars to churches through-

out the province, together with the patrons' names; memoranda of sequestrations and *litere captionis*; and lists of persons ordained, divided into priests, deacons, sub-deacons, and acolytes, from 1282 to 1292.

M. AUGUSTE LAUGEL'S *Fragments d'Histoire* (Paris, Calmann Lévy) consist of exactly half a dozen review articles of a solid and satisfactory kind, most of which have a sort of "peg" in some recently issued historical book, while all save one deal with the last half of the sixteenth century. The one exception has to do with Gustavus Adolphus and Richelieu, and may be said to connect itself after a fashion with the others, inasmuch as all the six deal with the great French-Spanish duel, or, as it was in part, the Catholic-Protestant battle of the counter-Reformation. The objection to reviews of reviews is well known, and in part well founded; while M. Laugel's work lends itself particularly ill to the reviewer, because it is for the most part rather a *compte-rendu* than a discussion, rather narrative than argumentative. It deserves, however, the praise of being clearly written without shallowness, and picturesquely written without over-elaboration, while occasional phrases are decidedly happy. "La préoccupation trop visible du document," for instance, is a very neat wording of an only too common and too well-deserved charge against contemporary historians.

## OUR LIBRARY TABLE.

THE two volumes of *School Work*, by Mr. F. J. Gladman (Jarrold & Sons), are in reality two treatises on kindred subjects; volume i. treats of control and teaching, volume ii. of organization and principles of education. This work will be a useful addition to many school-teachers' libraries, but it will be read through by few, for the human mind, unless under the influence of imminent examination in school-keeping, will recoil from the perusal of a work arranged as endless "notes of lessons." Mr. Gladman appears to write primarily for the benefit of teachers in public elementary schools; but as there is only one set of principles underlying the art of pedagogy, whatever be the grade of the school in which it is practised, his chapters may, and no doubt will, be profitably studied by masters in higher grade schools. It would be well if the body of pupil teachers and others who intend to make teaching their life work would ponder the aphorisms and quotations from thinkers and writers on education contained in this work, and realize not only the inconvenience of ignoring them, but the necessity of applying them under strict limitation by common sense. For instance, nothing can be wiser than the true meaning of "The need for perpetual telling results from our stupidity, not the child's. .... Tell as little as possible; induce children to discover as much as possible"; and nothing can be much more odd than the misapplication of it, such as is often made by a well-meaning solemn teacher, who, in a natural history object lesson on the horse or other fairly familiar creature, laboriously induces the children to discover and proclaim that the animal is opaque. The appendix to part ii., devoted to psychology and logic, is, if we be permitted to use the expression, a display of learned pyrotechnics on these sciences; but we think the proficient in them will find it superfluous, the tyro useless. The contents of the first volume are all of use and interest to teachers, but, as has been already pointed out, the incoherent arrangement adopted renders the task of reading them through quite hopeless. Still, there are few teachers who, at the beginning of the school term, would not derive much profit from carefully noting what Mr. Gladman has to say, from his own experience or the writings of others, about the methods of teaching the subject or subjects for which they are to be responsible during the term. And undoubtedly the substance of the remarks on managing a

class, order, attention, discipline, rewards and punishments, should be brought under the attention of every pupil teacher during his apprenticeship.

It was quite time that some new French critics should appear, and M. Jules Lemaitre, whose second volume of *Contemporains* (Paris, Lecène & Oudin) is now before us, has some claims to a place in the terribly thinned ranks which not so many years ago were headed by Sainte-Beuve. Perhaps we have been maladroit in mentioning that name; for it is a long drop from the 'Causeries' to this volume. Not least because there is much real talent in it does one feel the want of the wide literary cultivation, the freedom from prejudice, the independence of fashion and of the mere tastes of his day, the faculty of discerning the connexion of literary cause and effect, which, when all is said against him that can be said, make Sainte-Beuve the prince of critics. But M. Lemaitre is evidently a clever young man, he can say very smart things now and then, and if he were a little more set on making each of his critical studies a finished literary and critical "preparation" of the thing studied, and a little less set on exhibiting his own cleverness to the Boulevard reader, he might go a long way in criticism. His volume is particularly useful to the English reader, because the greater number of its articles deal with subjects of which the English reader knows uncommonly little. M. Sarcey, M. Daudet, perhaps M. Weiss, less probably M. Leconte de Lisle, may, indeed, be known to those of us who are not specialists in French literature. But how many "men in the Peckham omnibus" can lay their hands on their waistcoats and claim acquaintance with M. de Herédia, M. Armand Silvestre, M. France (Anatole, not Hector), M. Deschanel, and the excellent Comtesse Diane? Yet, as those who are specialists know, all these persons are worth knowing. Perhaps M. Lemaitre might have made them even better known than he has; might, for instance, have brought out more subtly the strange connexion of contrast between M. Silvestre's more than Ronsardian verse and his more than Rabelaisian prose; might have smitten with a much harder hand the tissue of commonplaces which M. Deschanel too seldom diversifies with an intelligent critical *aperçu*. But, after all, these are differences of opinion only, and every critic has a right to his own opinion, subject to the duty of defending it if need be. M. Lemaitre, to do him justice, is never stupid or dull, and just at this moment that is more than can be said of some much more celebrated French critics.

Vols. XXV. and XXVI. of *The Works of W. M. Thackeray* have been sent to us by Messrs. Smith & Elder. With their publication the *édition de luxe* of Thackeray is completed. It is not necessary to say anything about their contents, with which we have already dealt. They contain, indeed, no more than the miscellanies which were only included in the complete edition of their author's works to save them from exhumation and republication by a literary body-snatcher, and which had far better have been left in oblivion. They complete the *édition de luxe* of Thackeray pretty much as a naked flagstaff completes a tower; but to the indiscriminating admirer as to the proud possessor of the said *édition de luxe* they will be welcome all the same. Of course they are admirably produced—paper, type, and "get-up" are luxurious exceedingly; and the illustrations, poor as they are, have received the honours of a separate printing.

THE *Morte Darthur* has been well chosen to head the series "representative of the leading sections of prose literature" which Mr. Walter Scott publishes under the designation of "Camelot Classics." Notwithstanding the tone and language, which remove Malory's delightful book so widely from contemporary fiction, the editor,

Mr. Rhys, considers it "may be trusted to charm us to-day as it charmed its readers in Caxton's first edition," and we should, with him, be ready to draw an encouraging inference from its popular acceptance. Apart from the question of realism and idealism, however, the absence of plot and dénouement and the lack of symmetry militate severely against popular appreciation of mediæval romances. Malory not only translated into English prose the French texts which had furnished the reading of knightly society in both England and France; he was what M. Paulin Paris called an *assembleur*, and pieced together the different stories without much care for the "unities." Only in view of this fact can we condone the omission from the present volume of seven books containing the adventures of Sir Launcelot and Sir Tristram. It is to be hoped this precedent is not to be followed in other volumes of the series. There are but two known copies, and these in private ownership, of Caxton's edition of the 'Morte Darthur.' This text, with a few alterations, was edited by Sir Edward Strachey in 1868, and it is a pity it could not have been reproduced, but there were, doubtless, difficulties in the way. Mr. Wright's reprint of the edition of 1634 has been used in the present instance, and the spelling is stated to have been revised throughout, and modern equivalents employed where there "seemed any doubt of the easy apprehension of old words." This has not been done very thoroughly. "Truage," "dole," "stint," "warn," for instance, should have been modernized as *tribute*, *grief*, *stop*, *forbid*, respectively, or explained in the notes. In the episode of the hermit (p. 167) *haire* has been deliciously revised into "hair," instead of hair-shirt. "Helm" is printed on p. 65 for *head*, "a knight's" for *knights* (p. 211), "have" for *have said* (p. 204), "whose" for *whom* (p. 205), "he" for *ye* (p. 105). Such shortcomings are hardly excused by the frank disavowal, which is made in the introduction, of any pretension to an exact text.

ANOTHER volume of the same remarkably cheap series contains the *Religio Medici* and other writings of Sir Thomas Browne, edited by Mr. J. A. Symonds. Mr. Symonds has prefixed a pleasant introduction. An edition of the *Confessions of an English Opium-Eater* and others of De Quincey's writings, with an introductory note by Mr. William Sharp, also belongs to the "Camelot Classics."—A translation into German of 'The Opium-Eater,' to which Mr. Garnett's edition, published in "The Parchment Library" last year (*Athen.*, No. 3015), has given rise, has been brought out by Mr. Lutz, of Stuttgart, under the title of *Bekennnisse eines Opiumessers*. The translator, M. Ottmann, has gracefully dedicated his book to De Quincey's surviving daughters. The translator has done his best to render De Quincey faithfully, and as a whole his work deserves praise, but he occasionally breaks down. For instance, "An Etonian is always a gentleman" is not translated by "Die Etoner sind stets anständige Leute."

*Brighton College Register*, Part I, edited by H. J. Mathews, M.A., of Exeter College, Oxford, and published by J. Farncombe, of Eastern Road, Brighton, gives the names, ages, and parentage of the first thousand boys admitted to the school, together with such other biographical details about them as the editor has been able to collect. The school was only opened in 1847, and hardly sufficient time has yet elapsed for many of its *alumni* to have become very famous in Church or State; nevertheless, Mr. Mathews sets a good example in what was doubtless a labour of love to him, and he merits the thanks of his schoolfellows for the pains he has taken in compiling this register.

We have received catalogues from Mr. Quarritch, who has not yet carried out his threat of removing from Piccadilly to Golden Square; Messrs. Robson & Kerslake (containing an unpublished riddle in Pope's autograph); Mr. F.

Edwards; Mr. W. Hutt (chiefly first editions of modern poets); Messrs. Sotheman, of the Strand; Messrs. Pearson & Co. (an interesting catalogue); Mr. Hitchman, of Birmingham; Messrs. Sotheman and Mr. Sutton, of Manchester. From Buenos Ayres comes a catalogue of the libraries of Messrs. Jacobsen & Co. It is creditable to the enterprise of the firm, and amusing as showing how much of modern Spanish literature consists of translations from the French.

We have on our table *Miscellaneous Papers relating to Indo-China*, edited by R. Rost (Trübner),—*The Satakas of Bhartrihari*, translated into English from the original Sanskrit by the Rev. B. Hale Wortham (Trübner),—*The Annals of the Cakchiquels*, by D. G. Brinton (Trübner),—*To America and Back*, by M. Jackson (Simpkin),—*Toryism and the Tory Democracy*, by S. O'Grady (Chapman & Hall),—*Psychiatry, a Clinical Treatise on Diseases of the Fore-Brain*, Part I., by T. Meynert, M.D., translated by H. Sachs (Putnam),—*The Vanity and Insanity of Genius*, by K. Sanborn (New York, Coombes),—*Instructions for Beginners in Photography*, by B. Wyles (Scientific Publishing Company),—*Handbook of Deductive Logic*, by the Rev. D. Stewart (Simpkin),—*Home Lesson Book to the New Explanatory Reader*, Parts I. to IV. (Moffatt & Paige),—*A Handy Book of Whist*, by Major Tenace (Putnam),—*The Industrial Question and the Question of Wages*, by J. Schoenhof (Putnam),—*The Larger Life: Studies in Hinton's Ethics*, by C. Handon (Kegan Paul),—*Scottish Philosophy*, by A. Seth (Blackwood),—*Muriel*, by A. Edwards (Bevington),—*Tales of Australia*, by C. Rowcroft (Maxwell),—*Her Martyrdom*, by the Author of 'Diana's Discipline' (Stevens),—*A Marriage of Love*, by L. Halévy (Simpkin),—*The Adventures of Five Spinsters in Norway*, by Edith Rhodes (Maxwell),—*Indoor Paupers*, by One of Them (Chatto & Windus),—*The Last Days of the Consulate*, from the French of M. Faurel, edited by M. L. Lalanne (Low),—*Our Town*, by F. E. Emson (Bevington),—*A Little Candle*, by Letitia M'Clintock (Nelson),—*Sweet Cicely; or, Josiah Allen as a Politician*, by Marietta Holley (Funk & Wagnall),—*Loyally Loved*, by Mrs. C. Garnett ('Home Words' Office),—*A Hedge Fence*, by Pansy (Nelson),—and *The Homes of the Birds*, by M. K. M. (Nelson).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Birost's (M. J.) *Eucharistic Life of Jesus Christ*, translated by E. G. Varnish, 8vo. 6/1.  
Fragments of Philo-Judeus, newly edited by J. R. Harris, 4to. 12/6 cl.

Shelford's (L. E.) *Twenty Years at St. Matthew's*, Upper Clapton, 1866-1886, a Record and Sermons, 12mo. 2/6 cl.

## Law.

Thompson's (E. F.) *The Student's Kent*, an Abridgment of Kent's Commentaries on American Law, cr. 8vo. 10/6 cl.

## History.

Mackay's (J.) *History of the Burgh of Canongate*, cr. 8vo. 3/6  
Record of Buddhist Kingdoms, being an account by the Chinese Monk Fa Hien of his Travels in India and Ceylon, translated, &c., by J. Legge, sm. 4to. 10/6 bds.  
Skottowe's (B. C.) *Short History of Parliament*, cr. 8vo. 2/6  
Stubbs's (W.) *Seventeen Lectures on the Study of Mediæval and Modern History*, &c., 8vo. 10/6 quarter bd.

## Science.

Galloway's (W. B.) *The Chalk and Flint Formation*, 8vo. 2/6  
McAlpine's (Prof. D.) *Life Histories of Plants*, roy. 16mo. 6/

## General Literature.

Badminton Library: Shooting, by Lord Walsingham and Sir R. Payne-Gallwey, Vol. 1, Field and Cover; Vol. 2, Moor and Marsh, cr. 8vo. 10/6 each, cl.  
Books for a Reference Library, First Series, 8vo. 2/6 cl.  
Boucher's (E.) *A Statesman's Love*, 3 vols. cr. 8vo. 31/6 cl.  
Deane's (M.) *St. Briavels*, 3 vols. cr. 8vo. 31/6 cl.  
Hoey's (Mrs. C.) *The Lover's Creed*, a Novel, 12mo. 2/ bds.  
Lucy, or a Great Mistake, by Author of 'King Cophetua,' 8vo. 2/ ewd.  
MacAlpine's (A.) *Teresa Itasca*, and other Stories, cr. 8vo. 2/6  
Plunket's (Hon. Frederica) *Taken to Heart*, 12mo. 2/ bds.

## FOREIGN.

## Fine Art and Archaeology.

Kuhnert (E.): *Daidalos*, 1m. 20.  
Mittheilungen d. Deutschen Archæologischen Instituts, Vol. 11, Pt. 4, 12m.

## History.

Prou (M.): *Raoul Glaber, les Cinq Livres de ses Histoires*, 3fr. 50.

## Philology.

Bruhn (E.): *Lucubrationum Euripidearum Capita Selecta*, 2m. 50.  
Cauer (F.): *De Aeneasage von Naevius bis Vergilius*, 2m. 40.  
Gerber (A.) and Greef (A.): *Lexicon Taciteum*, Pt. 6, 3m. 60.  
Isotae Nogarolæ Veronenis Opera, ed. E. Abel, 2 vols. 24m.  
Porphyrii Opuscula Selecta, ed. A. Nauck, 3m.  
Preuner (A.): *Bericht über Mythologie u. Kunstarchæologie*, 1874-85, Pt. 1, 3m. 60.  
Regnaud (P.): *Essais de Linguistique Évolutionniste*, 20fr.  
Schmidt (J. H. H.): *Synonymik der Griechischen Sprache*, Vol. 4, 16m.  
Schrader (O.): *Linguistisch-Historische Forschungen zur Handelsgeschichte*, Pt. 1, 8m.  
General Literature.  
Mendès (C.): *Zoh'ar*, 3fr. 50.

## THACKERAY'S 'PARIS SKETCH-BOOK.'

THERE has long been a mystery regarding the history of Thackeray's 'Paris Sketch-Book.' Prefixed to the original edition in two volumes, published by Macrone in 1840, is a note by the author, in which he somewhat vaguely says that "about half" the sketches had already appeared in "various periodical works." With the exception, however, of three—namely, 'Cartouche,' 'Little Poinset,' and 'The Story of Mary Ancel,' which had been published in *Fraser* and the *New Monthly*—the original sources have not hitherto been traced, though the late Mr. Hotten has stated in oracular fashion that certain chapters, apparently written in the form of letters from Paris, and constituting nearly one-half the collection, were "originally addressed to a friend, the editor of a foreign journal, in which they first appeared." The mystery is at last cleared up. Turning over the pages of a weekly paper published in New York in 1839, under the title of *The Corsair*, a *Gazette of Literature, Art, Dramatic Criticism*, &c., I have come upon the whole of these chapters in the form of letters signed "T. T.," with the exception of the eighth and last, which bears the more familiar signature "M. A. T." (Michael Angelo Titmarsh). They extend over the summer, and include one letter dated "Paris, Aug. 31," which was not included in the Macrone republication. Mr. Hotten had clearly stumbled on the secret, and with keen bibliopolic instincts had kept it to himself; for owing to the hard terms of our copyright law the author, by first publishing abroad, had forfeited his rights, which enabled Mr. Hotten to reprint without authority. This also doubtless explains the vagueness of Thackeray's statement of the case. Those who desire to know exactly what were Thackeray's contributions to the *Corsair*, including the uncollected letter, may do so by turning to a volume published by Mr. Hotten, under the title of 'The Students' Quarter; or, Paris Five-and-Thirty Years Since,' by the late W. M. Thackeray (1864?). The *Corsair*, which lived but a few months, was projected and edited by N. P. Willis, "the penciller," and his friend Dr. T. A. Porter. Thackeray, who had met Willis, had probably undertaken to act as a sort of Paris correspondent of the paper, the untimely end of which put an end to the engagement, and probably left him with some papers on hand which helped to fill out the two volumes. Thus the history of the 'Paris Sketch-Book' becomes clear and simple.

T. H. L.

## THE HEIDELBERG QUINCENTENARY.

THE foundation of the University of Heidelberg in 1386 may be said to be due to the great schism which divided the Church from 1378 to 1416. At that time Germany refused allegiance to the French Pope at Avignon, and as the German students frequenting the University of Paris were consequently exposed to excommunication and other troubles, the establishment of a German university, quite independent of that of Paris, became almost a necessity. Rupert, the Elector Palatine, resolved to open in his own city of Heidelberg a refuge to the professors and students driven

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from Paris, procured a Papal bull from Urban IV., the Roman Pontiff, invited one of the most eminent teachers of Paris, the Dutchman Marcellinus, to organize the new school, and thus in 1386 the first German university was established.

During the fifteenth century the University of Heidelberg was a purely ecclesiastical institution. All the professors were ecclesiastics, and though medicine and law were taught, the chief object of the university was the education of the clergy. Faithful to its origin, Heidelberg during this time remained a staunch adherent of the orthodox teaching of Rome, eschewing all heretical doctrines.

The dawning Renaissance found here a cold welcome, and when in the sixteenth century the Reformation stirred Wittenberg and the whole of Germany, the University of Heidelberg resolutely refused to admit the new doctrines within its pale. All this time the Reformation gained ground among the people, and the consequence was that the number of students dwindled more and more. At last, in 1545, during the celebration of mass in the University Church of the Holy Ghost, the civil congregation spontaneously intoned the German hymn "Es ist das Heil uns Kommen her," which was a sort of watchword of the Reformers, and this gave the signal for the introduction of the Reformed worship and doctrine in Heidelberg, to which the Elector formally consented.

Nevertheless the university resisted for some years, and continued to decay until the famous Elector Otto Heinrich secularized it, and gave it a Protestant character and a permanent endowment. Henceforth the University of Heidelberg, like the whole Palatinate, reflects the sad history of the religious and political troubles which succeeded the Reformation and culminated in the disastrous Thirty Years' War. Lutherans, Calvinists, and Catholics held sway in succession, all equally bigoted, cruel, and unrelenting. Heretics were executed in the market-place of Heidelberg, teachers expelled, doctrines proscribed, as one or the other faction triumphed. The wretched Frederick V., who through marrying Elizabeth, the daughter of James I. of England, was infected with the ambition of royal state, was tempted to accept the crown of Bohemia, and ended by losing not only his newly acquired kingdom, but also his ancestral Palatinate, which became a prey to all the horrors of war. Tilly took Heidelberg in 1622. The university was deprived of her library, one of the most valuable in Europe, which was sent to Rome as a present to the Pope, and still forms part of the Vatican Library, with the exception of about thirty Greek and Latin manuscripts which Napoleon I. had carried to Paris, and which after 1815 were restored by the Allies to their original owners. After the capture of Heidelberg in 1622 there was an end of the Protestant university. It was formally dissolved in 1626 by Maximilian of Bavaria, re-organized in 1629 as a Catholic university, and handed over to the Jesuits. Four years later, when the Swedes took the town, the Protestants were restored, to be again expelled after the battle of Nördlingen, when Heidelberg fell a second time into the hands of the Imperialists. When peace was at length concluded in 1648, and Carl Ludwig, the son of the expelled Elector Frederick V., was restored to a part of his hereditary dominions, the country was reduced to a state of distress from which the long and beneficial reign of the enlightened Carl Ludwig could only partially redeem it. Yet the university was once more re-established; eminent teachers were summoned to Heidelberg, of whom Spanheim and Puffendorf are not forgotten yet. It seemed that a period of prosperity was to begin for the university and the country, when towards the end of the century disasters even greater than those of the Thirty Years' War befell the unhappy land. Louis XIV. claimed the Palatinate, and to enforce his claim twice invaded the country, in 1689 and 1693. Then it

was that the grand old castle of Heidelberg was wantonly destroyed and reduced to the state of ruin which we still behold. The whole Palatinate was laid waste; Heidelberg was utterly destroyed, the university, of course, perishing with the rest. The professors fled for their lives. They attempted to collect some of the students at Frankfort, where they opened courses of lectures. In 1698 they transferred the seat of the exiled university to the little town of Weinheim, between Darmstadt and Heidelberg. At length, in 1700, they returned to Heidelberg; but the times were inauspicious. The War of the Spanish Succession, which broke out soon after, reduced the town of Heidelberg and the whole Palatinate to new distress. Even the Electors left their ruined land and removed to Düsseldorf, from which place they governed the Palatinate, like an outlying province, by delegates, intent only on extracting money for a luxurious and distant court. To intensify the evil a change of religion in the ruling house supervened. The new line of Electors (Neuburg) was Roman Catholic. With them the Jesuits returned. A counter-reformation began in the town and university. Religious disputes between the rulers and the people filled the greater part of the eighteenth century. The university suffered accordingly and declined more and more. Finally, when the French Revolution broke out and the Republican armies invaded the Palatinate and confiscated all the estates which formed the endowments of the professors, the university died of inanition.

After this total collapse the university was re-suscitated in 1803 by Carl Friedrich of Baden, and it is really from this second foundation that the uninterrupted course of prosperity of town and university dates. Surely on looking back at the chequered fortunes of the Palatinate and the University of Heidelberg during the 500 years of her existence, no one will be inclined to regret the past. One can only wonder by what energy and perseverance a population so tried and harassed by untold calamities has been able to cling to the soil and ever to renew the struggle for existence. One wonders how the Palatinate can be called in popular parlance "Fröhlich Pfalz," the merry Palatinate, and how it came about that at present it looks like a garden and is full of healthy, happy-looking, life-enjoying people. It is to a long peace, to the government of good laws, the progress of enlightenment and of education in all classes, fostered by the university and a goodly array of schools, and lastly to the fertile soil, the genial climate, the honest, good-natured, industrious population, that these blessings are due, which will for the future be a good warranty for the continuance of a "Fröhlich Pfalz."

W. I.

## THE BOLEY HILL

Castelnau, Barnes, S.W.

IN reply to Mr. Hall's friendly letter in your last week's issue may I say a few words?

The "district" of the Boley Hill community is, of course, that somewhat undefined area described by Hasted as giving its inhabitants the right to attend the Boley Hill court. If Mr. Hall, or any one else, can exactly define this area, I and others would be greatly obliged.

I did not suggest in my letter "the apparent merging of the greater within the less"; on the contrary, I pointed out that the "later municipal organization" absorbed the Boley Hill community, i. e., the less within the greater.

If Mr. Hall can tell me where the Roman remains at Boley Hill are described I should be greatly indebted. The only mention of such a fact that I know is the somewhat vague and wholly unsatisfactory paragraph in the 'Kentish Traveller's Companion,' 1779, p. 110, where it is stated: "From the many Roman urns and lachrymatories found on this spot there is no doubt but it was the burying-place of the Romans during the time of their being stationed at Rochester." Even if it were proved that Roman remains have been found on the Boley

Hill, it does not affect my conclusions on the Boley Hill community. The hill itself may have been—and to my mind Mr. Clarke, in his 'Medieval Military Architecture,' vol. ii. p. 406, proves that it was—antecedent in construction to the community who settled upon it, named it, and made it famous.

The suggestion as to the derivation of Boley from Birle, Burlaw, I myself made in 'Primitive Folkmoths,' p. 151, but was not satisfied with it. But if it is the correct derivation it is Scandinavian, not Celtic; see *Athenæum* for August 2nd and August 9th, 1879. A correspondent of *Notes and Queries*, 3rd S. xi. 47, points out that there is a spot in the east of London called Boley or Bulley Mead, which originally belonged to the Templars, and hence he concludes that Boley is derived from Beaulieu! But these and the others are guesses, and I hope Prof. Skeat or Prof. Hales will come to our aid. Can I induce the latter to restate his opinion expressed in a letter to me of December, 1885? The subject is worth a little attention now that it is before the public, and a query of Mr. G. H. Kinahan in a recent letter to me is pregnant with suggestions: "Why may not the Boley at Rochester be a Celtic word, the hill being afterwards occupied by a Celtic colony who had their own customs, laws, &c.?" in support of which theory Mr. Kinahan points out, *inter alia*, that some Celtic tombs near Kells were rifled by the Danes, and hence called "Danes' hills."

G. LAURENCE GOMME.

Fyebirch, Eccleshall, Staffs.

WITH reference to Mr. Gomme's remarks in your issue of the 24th ult., on distinct races living side by side in our municipal towns, I think I can give a case in point. Outside Shrewsbury, beyond the Severn, and at the foot of the Welsh Bridge, there is a suburb called Frankwell, written in the oldest documents in which it is mentioned "Frauncheville," which has always been reputed a *free town*, beyond the jurisdiction of the burgesses of Shrewsbury, and of the merchant companies who had the monopoly of trade within the town. By Acts passed in the reigns of Henry IV. and Henry VI., no Welshman might hold lands within an English "merchant town," or become a burgess of it, or even buy and sell within it; and even when these Acts fell into abeyance the race enmity between English and Welsh would make the Shrewsbury trading companies very chary of admitting any Welshman to their fellowship. Hence the "free town" without the walls became the resort of such Welshmen as embarked in trade with England. Within the memory of aged, but still living persons, it was inhabited almost wholly by a Welsh population, and Welsh, not English, was the language which visitors heard spoken as they passed through the streets. The Municipal Reform Act of 1835, by abolishing the exclusive rights of the trading companies, was, I suppose, the cause of the amalgamation of the two races, for the Welsh character of Frankwell has now almost, if not quite disappeared. The name of "D. Lloyd ap Roger, 1623," on an old house, and the still remembered site of St. Cadogan's Chapel (pulled down before the civil wars), are relics of the old state of things, and the privileges of the "free town" are not yet forgotten. Any supposed slight to Frankwell still arouses the old watchword, "Frankwell, maintain your rights!" which in 1821, when the population was still Welsh, was used to incite resistance to a newly passed street Act, under which the Corporation proposed to cleanse the streets of the suburb as well as of the borough itself. The natives of Frankwell (then still Welshmen) asserted their right to do their own scavenging (or leave it undone), and shouting their war cry they assembled in the streets, fell upon the dustmen of the Corporation, overturned their carts, and drove them back over the bridge.

You will, perhaps, think that the late date to

which the distinction of races was preserved in this case makes the particulars I have related worth recording in the *Athenæum*.

CHARLOTTE S. BURNES.

#### MR. RYE'S HAPPY INSCRIPTIONS.

I AM rather surprised to see that your reviewer says I have "misread the Latin inscriptions wherever there is room for mistake." There are forty-three Latin inscriptions in this part, and among those collected by me he can only point out two silly printers' errors, which occur within two lines of one another, and no doubt arose during the resetting a piece of "pie." Surely he does not seriously accuse me of not knowing better than to read "anno domini," when "anno domini" occurs two lines before.

As to the error in Stodagh's inscription, now lost, it is none of mine, being quoted by me from Blomefield, and was no doubt a similar printer's slip. Like Mr. Wheatley in his letter to you in the same issue, I must protest against these captious criticisms, as tending to discourage those who find time for the drudgery of hard work, in this instance collecting 2,000 inscriptions. It is easier to criticize than to collect. As to the sneer about my subscribers having to "pay liberally" for my Norfolk issues, I can only say that they have not lost me less than 100% a year for some years.

WALTER RYE.

\* \* All we can say is that we dealt with the inscriptions as leniently as we could.

#### GOETHE'S TESTIMONIAL TO CARLYLE FOR THE CHAIR OF MORAL PHILOSOPHY.

THE *Neue Freie Presse*, in the account which it gives of the inaugural meeting of the English Goethe Society and of the address on Goethe and Carlyle delivered by Prof. Max Müller, publishes a curious document, namely, a testimonial which Goethe gave to Carlyle when the latter thought of offering himself as a candidate for the professorship of moral philosophy in the University of St. Andrews. This testimonial has never been published before in its completeness, and the professor introduces it with the following words: "I may add here a small paper of Goethe's, which possesses a peculiar interest. Carlyle in 1827 was thinking of standing for a professorship of moral philosophy in the University of St. Andrews. In a letter to Mrs. Carlyle, dated January, 1827, he mentions his 'writing to all the four winds in quest of recommendations, to Goethe, to Irving, to Buller, to Brewster, &c.' It is a recognized, though certainly most objectionable custom in England that candidates for professorships may ask their friends for testimonials, in which all that can possibly be said in favour of a given candidate is put down with the most naïve unconcern. The candidate has to get these testimonials printed without a blush, and on the strength of such testimonials the election is supposed to be made. Publicity has its advantages, and it is better, perhaps, than the private letters which in other countries are addressed on such occasions to ministers, ministerial secretaries, or professorial confederates. But the system is nevertheless very degrading, both to the recipient and to the writer of such testimonials, and there is every prospect that in future the election to academic chairs will be confided to committees of competent, conscientious, and perfectly independent men, to whom the interests of their university are dearer than those of their friends or pupils, and who in the fulfilment of their duty are not likely to be moved by the foul language of disappointed candidates or the intrigues of their friends and relations. Goethe evidently did not quite know what he was asked to do, and what kind of testimonial Carlyle required of him. In spite of all that has been said against him, Goethe was a thoroughly honest fellow (eine ehrliche deutsche Haut), and one sees how hard he tried in every possible way to fulfil

Carlyle's wish and yet to do no violence to his conscience. He knew Carlyle only as an assiduous student of German literature. How was he, on the strength of that, to testify to his fitness for a chair of moral philosophy? His testimonial will speak for itself. There can be no doubt that it must have bewildered the electors."

An Herrn Carlyle nach Edinburgh.

Weimar, den 17 März, 1828.

Wahre Ueberzeugung geht vom Herzen aus; das Gemüth, der eigentliche Sitz des Gewissens richtet über das Zulässige und Unzulässige weit sicherer als der Verstand, der gar manches einsehen und bestimmen wird, ohne den rechten Punkt zu treffen.

Ein wohlwollender, auf sich selbst merkender Charakter, der sich selbst zu ehren, mit sich selbst in Frieden zu leben wünschte und doch so manche Unvollkommenheit, die sein Inneres verwirrt, empfinden muss, manchen Fehler zu bedauern hat, der die Person nach aussen compromittirt, wodurch er sich dann nach beiden Seiten benunzt und bestritten findet, wird sich von diesen Beschwerden auf alle Weise zu befreien suchen.

Sind nun aber diese Misslichkeiten in treuer Beharrlichkeit durchgefochten, hat der Mensch erkannt, dass man sich von Leiden und Dulden nur durch ein Streben und Thun zu erholen vermag, dass für den Mangel ein Verdienst (sind vielleicht Verdienst und Ersatz zu vertauschen?), für den Fehler ein Ersatz zu suchen und zu finden sey; so fühlt er sich behaglich als einen neuen Menschen!

Dann aber drängt ihn sogleich eine angeborene Güte gleiche Mühe, gleiche Beschwerden zu erleichtern, zu ersparen, seine Mitlebenden über die innere Natur, über die äussere Welt aufzuklären, zu zeigen, woher die Widersprüche kommen, wie sie zu vermeiden und auszugleichen sind. Dabei aber gesteht er, dass dem allen ungeachtet im Laufe des Lebens sowohl Aeusseres als Inneres unablässig im Konflikt befangen bleibe, und wie man sich deshalb rüsten müsse täglich solchen Kampf wiederholt zu bestehen.

Wie sich nun ohne Anmassung behaupten lässt, dass die deutsche Literatur in diesem humanen Bezug viel geleistet hat, dass durch sie eine sittliche psychologische Richtung durchgeht, nicht in aczetischer Aengstlichkeit, sondern eine freye naturgemässe Bildung und heitere Gesetzmässigkeit einleitet; so habe ich Herrn Carlyles bewundernswürdige tiefes Studium der deutschen Literatur mit Vergnügen zu beobachten gehabt und mit Antheil bemerkt, wie er nicht allein das Schöne und Menschliche, Gute und Grosse bey uns zu finden gewusst, sondern auch von dem Seinigen reichlich herübergetragen und uns mit den Schätzen seines Gemüths begabt hat. Man muss ihm ein klares Urtheil über unsere ästhetisch sittlichen Schriftsteller zugestehen und zugleich eigene Ansichten, wodurch er an den Tag gibt, dass er auf einem originalen Grund beruhe und aus sich selbst die Erfordernisse des Guten und Schönen zu entwickeln das Vermögen habe.

In diesem Sinne darf ich ihn wohl für einen Mann halten, der eine Lehrstelle der Moral mit Einfalt und Reinheit, mit Wirkung und Einfluss bekleiden werde, indem er nach eigen gebildeter Denkweise, nach angeborenen Fähigkeiten und erworbenen Kenntnissen, die ihm anvertraute Jugend über ihre wahrhaften Pflichten aufklären, Einleitung und Antrieb der Gemüther zu sittlicher Thätigkeit sich zum Augenmerk nehmen und sie dadurch einer religiösen Vollendung unablässig zuführen werde.

Dem Vorstehenden darf man wohl nunmehr einige Erfahrungsbetrachtungen hinzufügen.

Ueber das Princip, woraus die Sittlichkeit abzuleiten sey, hat man sich nie vollkommen vereinigen können. Einige haben den Eigennutz als Triebfeder aller sittlichen Handlungen angenommen, andere wollen den Trieb nach Wohlbehagen, nach Glückseligkeit als einzig wirksam finden, wieder andere setzen das apodiktische Pflichtgebot oben an, und keine dieser Voraussetzungen konnte allgemein anerkannt werden; man musste es zuletzt am gerathensten finden, aus dem ganzen Complex der gesunden menschlichen Natur das Sittliche so wie das Schöne zu entwickeln.

In Deutschland hatten wir schon vor sechzig Jahren das Beispiel eines glücklichen Gelingens der Art. Unser *Gellert*, welcher keine Ansprüche machte ein Philosoph vom Fach zu seyn, aber als ein grundguter, sittlicher und verständiger Mann durchaus anerkannt werden musste, las in Leipzig unter dem grössten Zulauf eine höchst reine, ruhige, verständige und verständliche Sittenlehre mit grossem Beyfall und mit dem besten Erfolg; sie war dem Bedürfnisse seiner Zeit gemäss und wurde erst spät durch den Druck bekannt.

Die Meynungen eines Philosophen greifen sehr oft nicht in die Zeit ein, aber ein verständiger wohlwollender Mann, frey von vorgefassten Begriffen, umsichtig auf das, was eben seiner Zeit Noth thut, wird von seinen Gefühlen, Erfahrungen und

Kenntnissen gerade dasjenige mittheilen, was in der Epoche, wo er auftritt, die Jugend sicher und folgerecht in das geschäftliche und thatfördernde Leben hineinführt.

J. W. GOETHE.

#### Literary Gossip.

MR. LOWELL has enjoyed his visit to England this season so much that he talks of returning next spring.

MR. FRANK HARRIS has succeeded Mr. Escott as the editor of the *Fortnightly*.

MR. E. DWYER GRAY, M.P., Dr. W. H. Russell, Mr. Edmund Yates, and Major A. Griffiths have joined the National Association of Journalists.

EDNA LYALL, author of 'Donovan,' 'We Two,' 'In the Golden Days,' &c., and known to her many friends as Miss Bayly, is at present on a tour in Norway. The novel upon which she has been engaged must wait the author's return before it can be finished.

MR. STANLEY LANE-POOLE will start this month for St. Petersburg, where he intends to make a detailed examination of the Oriental coins preserved in the collections of the Hermitage and other museums, for the corpus of Mohammedan coins which he is preparing for the Oxford University Press under the title of 'Fasti Arabici.' He will return by way of Constantinople, where there are some private collections to be studied, besides the Turkish official series, and where he expects to collect further materials for the 'Life of Lord Stratford de Redcliffe,' which has been confided to him by the Canning family, and will be published, we believe, by Messrs. Longman.

For some time back Mr. Barnett Smith has been engaged in preparing for Messrs. Routledge & Sons a 'Life of Her Majesty the Queen.' The work is being compiled from all available sources, and will be issued next month in one volume of about 400 pages. It will be illustrated by several steel portraits.

THE Delegates of the Clarendon Press intend to publish a dictionary of Middle English, by the Rev. A. L. Mayhew, of Wadham College.

WE regret to hear of the death of Miss Mary Cecil Hay, the well-known novelist, who died on July 24th after a long illness. Her first novel, 'Hidden Perils,' was issued in 1872 by Messrs. Hurst & Blackett, who published all her subsequent works, 'Old Myddelton's Money,' 'Nora's Love Test,' 'Victor and Vanquished,' and several more. During the spring and summer she was able to correct the proofs of another novel, called 'A Wicked Girl,' which will be issued before long. She was an excellent and charitable woman who worked exceedingly hard.

THE annual meeting of the Record Society has just been held in Manchester under the presidency of Mr. Chancellor Christie. The report announces as in progress, amongst other works, an account of the MSS. referring to Lancashire and Cheshire existing in the public libraries in those counties, and a diary of the civil war in Cheshire. The latter is expected shortly to be in the hands of the printers. The financial position of the society is satisfactory.

N° 3067, Aug. 7, '86

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MR. JOHN HEYWOOD, of Manchester, has in preparation a new edition of Baines's 'History of Lancashire,' which he will issue in parts. The first part is expected to be ready in October. Mr. James Croston, F.S.A., the author of a number of well-known Lancashire books, will be the editor. When completed the work will form three quarto volumes. The last edition, which was published about sixteen years ago, has been for some time out of print.

THE death is announced of Mr. John C. Moore, editor of the *Lowell Times*. The deceased, who was the son of a Glasgow publisher, was born in 1814. He published in this country a humorous Scotch story, entitled 'Matthew Moreland the Moleman.' Mr. Moore emigrated to America in 1843. His first journalistic work was the reporting of Daniel Webster's oration at the completion of the Bunker Hill monument. For some years he edited the *Boston Journal*.

M. AIMÉ VINGTRINIER, the librarian of Lyons, has discovered in the Bibliothèque de la Ville of that city a copy of 'Hippocratis Epidemiorum Liber Sextus,' Haganos, 1532, 4to., containing manuscript annotations, in Latin and Greek, from the hand of Rabelais.

THE *New York Nation* says that the publishers of a newspaper in the States having a very large circulation offered half a dozen prizes of considerable value for stories for boys and girls, at the same time promising to pay for such as were fitted for its columns, although they failed of winning any of the prizes. In response to this invitation nearly 5,500 manuscripts were received within the course of a few months. Most of the stories received were hopelessly poor. Some, however, adds the *Nation*,

"were so extraordinarily bad that, but for certain internal evidences of sincerity, it would be difficult to believe they were not sent in jest. Now the combination of dense ignorance with perfect self-confidence is not rare, but this is not precisely true of these persons. They have apparently received just enough knowledge to completely paralyze the judgment, in this direction at least. It is this mental condition (which, we fear, our educational system is producing in great numbers of our people) that almost makes us sigh for the old times when nearly every man in our villages and towns could discuss intelligently the religious and political questions of the day, but would rather mow a ten-acre lot than put pen to paper."

THE Convention of the American Library Association, just held at Milwaukee, says the same journal, has repeated the experience of all its predecessors:—

"There were too many papers to be read, too many projects to be discussed, although the programme had seemed unusually short, and the librarians, almost without exception, have the habit of expressing themselves concisely and to the point. The most important business done—indeed, the most important step ever taken by the Association, with the exception of the co-operation in 'Poole's Index to Periodical Literature'—was the establishment of 'The A. L. A. Publishing Section,' a society within a society, designed to further just such co-operative work. It is intended to be carried on like the English publishing societies—as the Index, the Camden, the Cavendish—receiving annual subscriptions, and issuing volumes which will be a fair equivalent. It is hoped that many will join who have experienced the value of Poole's Index, that some will subscribe from a desire

to help on a good work, and particularly that libraries will take part, because it is intended to make the long-talked-of experiment of co-operative cataloguing, and try if for the waste of doing over the same work in hundreds of libraries cannot be substituted a method of doing it once for all. The success of any such experiment is by no means assured. Even the most sanguine have their doubts; but the benefits, taking the whole country into account, would in the long run be so enormous that it is worth while to risk a little in making the trial. One thing is certain—that the chance of succeeding will be greatly increased if the body of associates is large. This is a work that cannot be well carried on upon a very small scale. Therefore, if any library has the least interest and faith in the matter, it should join the Section at once, and not postpone its adhesion to see whether the scheme works. The constitution and organization of the new Section will appear in the full report of the proceedings of the Association which is published in the *Library Journal*, and no doubt circulars of information will be shortly issued, as a preliminary subscription of one dollar was taken up to cover such expenses."

A SUBSCRIPTION has been set on foot for the preservation of Theodore Parker's grave at Florence, which is now in a dilapidated condition. Mr. B. F. Underwood, of Boston, Mass., receives subscriptions, and amongst those who have already subscribed are M. Renan, Dr. James Martineau, Mr. F. W. Newman, and M. Paul Bert.

DR. WILKEN, of Berlin, will bring out in the *Transactions* of the Berlin Academy a full report on the great papyri in the British Museum, the Bodleian Library, at Paris, and Berlin.

MR. J. E. HARTING has in the press an Elizabethan treatise on the management of the sparrow-hawk and goshawk, which has not hitherto been printed, and which has been transcribed and edited by Mr. Harting from the original MS. The editor has added a glossary to explain the technical and obsolete terms used by falconers, and an introduction which embodies a review of the early English literature of falconry. The volume, a small quarto with two facsimile pages, is entitled 'A Perfect Booke for Keping Sparhawkes and Goshawkes,' 1575.

## SCIENCE

*Coffee: its Cultivation and Profit.* By Lester Arnold. (Whittingham & Co.)

THIS is a book written by a planter for would-be planters, on a subject which has been treated again and again by practical men, among whom the author is clearly to be classed. Of two points there can be little doubt—the author knows a great deal about coffee, and he delights in his theme. Indeed, he becomes quite enthusiastic sometimes about the beauties of the plant or the countries it grows in; and it is almost amusing to observe how the man of imagination has to be kept in check by his *alter ego*, the man of business.

As a handbook for young planters, however, the work has its faults, and is not altogether so valuable as may appear to the inexperienced reader at first sight. Its worth consists rather in that it suggests so much than in that it teaches all about coffee. We do not mean to imply that the

book should be avoided by those who seek information about the details of planting; the chapters on "Labour," "Purchase," "Forest-clearings," "Buildings," "Roads," "Pulping," &c., are undoubtedly worth reading, and show that the writer knows what he is writing about, and, what is more, that he can express his meaning in clear, forcible planter's English. It is in places where knowledge is wanted of a kind different from simple "practical" acquaintance with coffee planting that the book exhibits shortcomings; and the necessity for this knowledge is not done away with by either ignoring or depreciating it.

"To botanists *Coffea Arabica* is a species coming under the class *Pentandria Monogynia* of Linnæus, and the family *Rubiaceæ*, though by some it is placed among the *Cinchonaceæ*, with a good show of reason; but this botanical quibble matters little."

This reads like the words of one who is not an authority writing a little too much as one who is. The following passage speaks the mind of the "practical planter" indeed:

"Planters, as a rule, scorn laboratory tests, preferring to judge by rule of thumb in their selection of garden sites."

What is this "rule of thumb" knowledge, however, if not accurate?

The chapter on "Shade" contains some sensible and well-written hints, based evidently on "practical experience"; but it might have been far more valuable had the author shown that he understands more about the coffee tree—if he had the sort of knowledge, for instance, which could be gained by a training in elementary vegetable physiology.

Chap. xii., dealing with the enemies of coffee, shows clearly that much has yet to be done before success is attained in teaching planters what they should know about the plants they cultivate. The following is gravely quoted on p. 123:—

"In former years, if one looked at the back of a healthy coffee-leaf, he could see with the naked eye the tiny mouths along the midrib, wide open, sucking in the humus arising from the weeds. Look at a leaf now, and all that can be seen are a few knots. The humus was kept up in dry weather by the fall of dew at night."

Of course Mr. Arnold did not write this nonsense; but why did he quote it, and quoting it why did he not correct the glaring mistakes in it?

The section which refers to the "Coffee Leaf-Disease," due to the ravages of the fungus *Hemileia vastatrix*, again shows points of weakness. The whole question of coffee leaf-disease is, in fact, inadequately dealt with, and is either misunderstood, or not clearly or fairly stated. This appears to be due to the writer not having acquired a sufficient knowledge of the coffee tree and its enemies, such as an acquaintance with elementary biology would furnish.

If a doctor carefully investigates an infected area, and conclusively shows in what the infection consists, how it spreads, and how it accomplishes its work of destruction; and if he further proves that a certain time is occupied in the propagation of the infecting agent, and that if this agent (a tangible, though small organism) is removed or destroyed the disease is also removed or

destroyed, then he has clearly stated his part of the case. If he then shows how to destroy the cause of the disease, and thereby "cures" the patient, his work as a doctor is concluded. If infection is repeated—the patient having again been exposed to the agent causing the disease—then it is obvious that a question arises which is not, strictly speaking, within the province of the doctor. This question is, whether it is possible for the community concerned to undertake and carry out the enormous work of not only removing the infective agent from each patient, but of also isolating the individual patients from the danger of reinfection.

Clearly, in the case here referred to, it becomes a matter of expense—the coffee tree is the patient, the fungus (thoroughly understood and easily destroyed) is the disease-causing agent. The factors which determine how far the planters can go towards removing the easily distributed infective agents are of several kinds, the price of coffee, the cost of labour and materials, the time, and the area to be worked over being the chief items. It has been shown to be perfectly easy to "cure" a single coffee tree, or even a number of trees, so long as they are kept apart and guarded from reinfection; as soon as the area becomes larger, however, the question of feasibility resolves itself simply into one of expense. It is not impossible to remove the fungus from large areas of coffee and to guard them from reinfection; but if the planter declares "it will not pay," then obviously the matter is decided on other grounds.

Take another illustration. If a gardener informs his master that the weeds are destroying the plants in a certain area by competing too successfully with them, it is clear at first sight that all would blame the master who did not go to the expense of eradicating the weeds; but what if the master found that the weeds were so small and so numerous in relation to their prey, and that the area was so large or labour so dear, and so on, that it *would not pay* to eradicate them? The fungus of the coffee leaf-disease was thoroughly investigated, and its life-history described so clearly that every thoughtful man was able to see in what the remedy consisted. The question, Is it feasible or would it pay to destroy the fungus on the immense scale necessary? is obviously one for the planters themselves to answer.

Such books as the one we are reviewing show how important it is (and it will be more so in the future) for would-be planters to learn more of the plants they are to cultivate and of plant-life generally. It will yet come to be recognized widely that planters and foresters are utterly unfit to cope with the problems presented to them daily until they have had a suitable training in elementary vegetable physiology; and the same is true of farmers and gardeners and all those who have to do with plants on a large scale. At present, unfortunately, this truth is only perceived in all its bearings by a few of the more far-sighted. Those who have observed planters at their work are aware how much they learn by direct contact with Nature, and how much more they would know had they been properly trained in the rudiments of the science on

which so much (for them) depends. The waste of time alone is terrible. One meets with old men who have only just really grasped the importance of oxygen to the roots of a plant or of light to its leaves. They have learnt these facts as bare facts at an enormous sacrifice; had they been taught them earlier and shown what other truths depend on them, and what other truths they depend on, how much further might these veterans not have proceeded!

"Rule of thumb" may be all very well, and we by no means deprecate "practical knowledge" if it means truth won by direct contact with Nature; but it is too slow and too expensive in the long run, and the day must come when planters will learn that the kind of knowledge which their coolies acquire can be improved upon vastly, with corresponding advantages to their profession and pockets.

*Chemical Equilibrium the Result of the Dissipation of Energy.* By G. D. Liveing, M.A., F.R.S. (Cambridge, Deighton, Bell & Co.; London, Bell & Sons.)—This admirable essay embodies the substance of a short course of lectures delivered by Prof. Liveing in the University of Cambridge. He starts from the well-known doctrine that there is in nature a constant tendency for energy to assume such forms and to become so distributed that it is no longer available for mechanical work. The application of this mechanical principle to the laws of heat is understood by all physicists, but its application to chemical phenomena is not so generally recognized. Yet we seem to have in the principle of the degradation and dissipation of energy just as sufficient a cause for determining the conditions of chemical equilibrium as for ascertaining those of mechanical equilibrium. The subject of chemical equilibrium has of late years engaged the attention of many able investigators, notably Pfundler and Lemoine on the Continent and Willard Gibbs in America. It has also been clearly presented to English students in Mr. Pattison Muir's recent writings. The subject, however, is one with which the average chemical student finds it rather difficult to grapple: it has been discussed by some writers, notably by Gibbs, in too abstract a form to be grasped by those who are not mathematicians. Prof. Liveing has, therefore, rendered a great service to students of chemistry by putting before them an exposition of the subject in its concrete aspect, by divesting it of mathematical symbols and illustrating it by familiar chemical reactions. He has adopted in his treatment of the subject the kinetic theory of gases; but it is to be remembered that the application of the principle of the dissipation of energy to explain chemical equilibrium is in no way dependent on any particular theory of the constitution of the elements.

*The World's Lumber Room: a Gossip about some of its Contents.* By Selina Gaye. (Cassell & Co.)—Under this fanciful title the writer discourses pleasantly on the origin of dust and other refuse, and on the many ways in which it is disposed of, whether by nature or by man. Such natural agents as wind and water, frost and fire, are ever at work in destroying the surface of the land and transporting the resulting detritus. Worms and other organic agents are also busy in the work of soil making. Much of this detrital matter—or "Nature's dust," as the writer terms it—supplies the elements of growth to living structures, vegetables, for instance, deriving their mineral constituents from the soil on which they grow. Again, molluscs, corals, and other marine organisms build up their hard shells and skeletons from the mineral matter dissolved in the medium in which they live. Thus the reader of 'The World's Lumber Room'

is introduced to many of the leading facts and principles in geology, botany, and zoology. Moreover, the production and utilization of waste products in chemical and other manufactures are subjects that come in for due discussion. Indeed, the book contains much more information than the subject might at first be thought capable of yielding. It is pleasant to be able to add that this information is conveyed not only attractively, but with due regard to accuracy—a feature in which the book contrasts favourably with many popular writings on scientific topics.

#### THE NATURAL HISTORY OF PALESTINE.

Durham, Aug. 2, 1886.

I HASTEN to correct a paragraph in my letter of last week on the fauna of Palestine. I find that Dr. Merrill is perfectly accurate in extending the range of the coney, *Hyraz syriacus*, to the Lebanon.

Prof. W. K. Parker informs me that he has received embryos of the coney from females brought to Dr. Van Dyck, of Beyrout, who forwarded them to him. I must apologize to my friend Dr. Merrill for having apparently cast doubt upon his accuracy, arising from the fact that on three occasions coneys promised me from the Lebanon proved to be ichneumons.

H. B. TRISTRAM.

#### ASTRONOMICAL NOTES.

It will be remembered that Dr. J. Palisa discovered two small planets at Vienna on the 31st of March. The first of these, which reckons in a general list as No. 254, has been named Augusta.

Most—we had almost written all—persons interested in the history of astronomy are aware that Halley was the first to predict with confidence the return of a comet (in reference to the one observed in 1682, which after its subsequent return was called by the name of the scientific prophet), and that the first person who witnessed the fulfilment of the prediction was Palisch, a farmer of Prohlis, near Dresden, who noticed the comet on Christmas Day, 1758, nearly a month before any one else. There are, however, probably some who are not aware of the mistake made by Sir John Herschel in the 'Outlines' in asserting by implication that Palisch made this discovery without the aid of a telescope, and, seeing the comet in this way, anticipated all the astronomers "who, armed with their telescopes, were anxiously watching its return." The fact is that Palisch was himself one of these "armed" watchers, and, though not a professional, was an amateur astronomer, provided with a telescope of 8 ft. focal length. Sir John Herschel, however, did not develop this mistake out of his own internal consciousness; it is derived (see a letter by Mr. Lynn in the *Observatory* for the present month) from an account given in the 'Histoire de l'Académie Royale des Sciences' for 1759, the writer of which supposes that Palisch observed the comet "à la vue simple," aided by a remarkably piercing sight and the superiority of the atmosphere in Saxony over that at Paris. At the latter place it was not seen until the 21st of January, when it was detected by Messier, who, at the desire of De l'Isle, kept the discovery a secret for more than two months, before which time the comet had been seen (on the 27th of March) at Lisbon and at Bologna. It was not detected in England until the 30th of April, when it was seen by Dr. Bevis in London and Mr. Munckley at Hampstead, neither of whom, however, could succeed (on account of the unfavourable state of the sky) in making an observation until the following night, the 1st of May, when the comet was also observed at the Royal Observatory, Greenwich, by Dr. Bradley. It is somewhat remarkable that the latter, who usually sent his observations of comets to the Royal Society to be printed in the *Philosophical Transactions*, did not do so with those which he made of this

comet; an observation indebted to communication printed in the *Observatory* was due to him known to him during the Of the covered the House Ob first seen to be moved From the Vienna, it exactly n passed its return m The last o was made vatory on result has on which calculation We have della Socie containing vations of the first h of the mo from a c Comptes last week

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comet; and for the preservation of his first observation of it on the 1st of May we are indebted to the circumstance that its result was communicated in a letter to Lalande, and thereby printed in the *Memoirs of the French Academy*. Possibly the omission to print this and his other observations of the comet in question elsewhere was due to the ill health with which Bradley is known to have been from time to time afflicted during the last two or three years of his life.

Of the three new comets which have been discovered this year by Mr. W. R. Brooks, of Red House Observatory, Phelps, N.Y., the third, first seen by him on the 22nd of May, turns out to be moving in an elliptic orbit of short period. From the calculations of Dr. S. Oppenheim, of Vienna, it appears that this amounts to almost exactly nine years in length; and as the comet passed its perihelion on the 7th of June, another return may be expected in the summer of 1895. The last observation which has been published was made by M. Charlois at the Nice Observatory on the evening of the 1st of July. Its result has been included in the normal places on which Dr. S. Oppenheim has based his final calculations.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for June, containing the details of Prof. Tacchini's observations of the solar phenomena at Rome during the first half of the present year. An abstract of the most interesting general results of these, from a communication made by him to the *Comptes Rendus*, was given in our "Notes" for last week.

#### ANTHROPOLOGICAL NOTES.

In the *American Naturalist* for June Prof. Mason calls attention to the additional light thrown upon a form of stone implement often labelled in museums "paint-cup," but really a baking-pan, by five specimens of it in a collection sent to the National Museum at Washington by Lieut. Ray, of the United States army, illustrating the aboriginal industries of the Hupa Indians of California. They are of a very irregular oval outline,  $3\frac{1}{2}$  to  $6\frac{1}{2}$  inches long,  $2\frac{1}{2}$  to  $5\frac{1}{2}$  wide,  $\frac{3}{4}$  to  $1\frac{1}{2}$  high, and with one exception (of schist)  $\frac{3}{4}$  to 1 inch thick. They were used in cooking bread made of acorn meal, and would each hold "enough meal to bake a good-sized corn cake, with brown crust all around."

Mr. Wm. P. Blake, of Phoenix, Arizona, a city of 5,000 inhabitants, upon "ground which was formerly densely occupied by a race presumably extinct, unless it finds representation in the Pimos and Maricopas of to-day," writes to the same journal for May on the aboriginal stone axe, which is the most abundant amongst the relics turned up by the plough: "The groove or channel for the withe or thong of raw hide for the handle is generally deep and left somewhat rough in surface, while the rest of the axe is ground smooth and polished. This groove extends across the top of the axe and down the two sides, but not across the bottom or under edge, which is left straight and is ground smooth." The weight of the axes seldom exceeds three pounds, and the length eight to ten inches. The cutting edges are all formed with great care, curved, and carefully ground into shape.

The Numismatic and Antiquarian Society of Philadelphia has undertaken the preparation of an archaeological map to comprise the valleys of the Delaware and Susquehanna rivers, showing the location of all the principal remains attributed to the Indian tribes who formerly occupied these regions, including the contiguous portions of Pennsylvania, New York, New Jersey, Delaware and Maryland.

Prof. Otis T. Mason, in his account of the progress of anthropology in the year 1885, contained in the Smithsonian Report, remarks that the chronicle for the year contains a few general works and a vast number of special works of great importance. New portions of the human frame and new groups of human phenomena are

brought within the area of scientific investigation. The invention of more refined apparatus for research, and the increase of ingenious methods for bringing knowledge into new combinations to ascertain and express means and averages, have also gone on. More than one anthropologist has realized the fact that any expression of means which does not also preserve the exact status of each component is faulty. The classification of the subjects with which anthropologists have to deal according to the laws of evidence is being better systematized. Among the works of general importance during the year Prof. Mason mentions the lectures of Prof. Brinton before the Academy of Natural Sciences in Philadelphia, and the organization of anthropological work in the National Museum, the Bureau of Ethnology, and the Woman's Anthropological Society in Washington. For archaeology he cites Mr. W. H. Holmes's work on mound-builders' pottery, Dr. Abbott's article on archaeological fraude, and the Rev. S. D. Peet's on the symbolism of the ancient Americans; for biology, Dr. Hermann Welcker's study of the capacity of the cranium, Mr. Galton's British Association address, and Dr. Topinard's 'Éléments d'Anthropologie Générale'; for comparative psychology, Dr. Bain's paper and the lectures before the Royal Institution of Mr. Romanes and Dr. Horsely; for ethnology, Dr. Dall on the Eskimo tribes, Dr. Stoll on the races of Guatemala, and Dr. Beddoe on the races of Britain; for glossology, M. Hovelacque's conference on the evolution of language, Dr. Brinton's criticism of M. Parisot's Taensa grammar and dictionary, and Mr. Dorsey's classification of some of the languages of North American Indians. These and other undertakings of importance constitute a very good year's work.

#### GEOGRAPHICAL NOTES.

THE *Verhandlungen* of the Berlin Geographical Society publishes preliminary accounts of Dr. Büttner's journey from San Salvador to the Kuango, and of Lieuts. Kund and Tappenbeck's bold land journey to the eastward of that river, across the Sankuru or Kasai, and up the Lukenyi, which turned out to be the upper course of Stanley's Mfimi. Dr. Büttner's journey led across districts already known to us by name from the records of the early Portuguese and missionaries, and we are now able to assign their true position to the Sosos, the Sombe of Batta, and other tribes. Even Cavazzi's Queen Kundi has found a successor in a Muene Kundi, whose residence lies opposite the Bokange, who represent Okanga of old. Lieut. Kund's explorations, on the other hand, have led into districts which never held intercourse with Europeans, and where European cotton stuffs are hardly looked at. Lieut. Kund had literally to fight his way. The Basenge (Wissmann's Basongo) repeatedly attacked his caravan, and he himself was seriously wounded. They have, nevertheless, attained a certain degree of civilization, and live in street-like villages. The whole of the region to the east of the Sankuru is covered with dense forests of magnificent trees.

M. Miklucho-Maclay has written to a friend in London to say that he expects to visit England towards the close of the present year. The work he intends to publish will be issued in two parts. He will write a narrative of his travels and explorations in two or three volumes, but the purely scientific section of his work he intends to give to the St. Petersburg Academy of Science. M. Miklucho-Maclay's friends state that he never assumed the title of "Baron." It was given him by the Australian colonists, and crept into official documents through Her Majesty's High Commissioner in the Western Pacific.

'Longmans' School Geography,' by Geo. G. Chisholm (Longmans & Co.), marks a distinct advance upon the ordinary English text-book. It is based in a large measure upon Kirchhoff's 'Schulgeographie,' and its author has success-

fully striven to make geography a mental discipline as well as a body of information. Whilst omitting inessential details he dwells fully upon numerous instances where the relation of cause and effect may be traced. In an introduction he deals with the general facts of physical geography, whilst the bulk of the work is devoted to political geography. In spelling the names the system recommended by the Council of the Royal Geographical Society has been adopted. The illustrations are well chosen and carefully selected. The book, notwithstanding some trifling misstatements, the most curious among which is the assertion that Neuchatel is still "subject to the King of Prussia," deserves to be cordially recommended.

'The Complete Examiner in Geography,' by J. L. Richardson (Philip & Son), contains about 1,200 examination questions addressed to pupils as well as to teachers. Teachers may undoubtedly get some useful hints from a collection like this, although many of these questions ought never to have been asked.

The *Graphic* publishes an 'Imperial Federation Map of the World,' enclosed within a border of attractive design, and intended to show the extent of the British empire in 1886. The map itself is no very creditable specimen of cartography. It abounds in errors of omission and commission. The projection is Mercator's, and a comparison of areas by the aid of the map is thus rendered impossible. The statistical information given is stated to have been furnished by Capt. J. C. R. Colomb. Though based upon last year's 'Statistical Abstract,' it is in several respects misleading. The areas given do not correspond to the areas as coloured on the map. Capt. Colomb has moreover forgotten that if he combines several colonies into a group, the commerce between the members of such group becomes a coasting or home trade. Thus Australasia (which is not considered to include Fiji) is credited with imports and exports amounting to sixty-four and fifty-four millions and a half respectively, instead of with only forty-one and thirty-three millions, and the trade with the United Kingdom therefore absorbs nearly 80 per cent. of the whole foreign trade, instead of only 50 per cent.

Mr. E. Stanford sends us a 'Map of the Canadian Pacific Railway System,' drawn on a scale of about eighty miles to the inch. It is beautifully engraved and clearly coloured.

#### Science Gossip.

THE thirty-fifth meeting of the American Association for the Advancement of Science will be held in Buffalo, N.Y., from August 18th to 24th.

MADAME PINSEN, of Mons, has bequeathed her entire fortune to the French Academy for the purpose of founding a prize, to be awarded every five years, for the best work on political economy especially adapted for the working classes.

DR. WORMS has recently brought before the French Academy of Medicine the results of his investigations concerning colour blindness. He has examined 11,175 persons. Two of these only were incapable of distinguishing one colour from another, three were blind for red and six for green, eighteen could not distinguish green from red, fifteen saw no difference between green and blue or grey, and fifty-two had a peculiar weakness in colour vision in general.

MR. HENRY F. BLANFORD, F.R.S., Meteorological Reporter to the Government of India, has forwarded 'Meteorological Observations recorded at Six Stations in India.' The observations for 1885 give a description of the six stations (Calcutta, Lucknow, Lahore, Nagpur, Bombay, and Madras), and carefully informs us of the character of all the instruments used. These are accompanied by the registers for January, 1886.

MR. R. L. J. ELLERY, the Government Astronomer at Melbourne, forwards the *Monthly Record* of the observations in meteorology and terrestrial magnetism taken at that observatory during January, 1886, and the meteorological observations obtained at various localities in Victoria.

M. NADAR, as M. G. Tissandier informed the Academy of Sciences on July 19th, has made some new and interesting experiments with balloon photography. He ascended on July 2nd, and remained for nearly six hours at an altitude never exceeding 1,700 metres, and took thirty instantaneous photographs. He obtained two views of Versailles at 800 metres, one of Sèvres at 600 metres, one of Ballèbe-Orme at 900 metres, several perspectives of St. Remy (Sarthe), some at 1,200 metres, with many good views of Champigny and the banks of the Marne.

M. ALBERT GAUDRY drew the attention of the Academy of Sciences to a reindeer's antler embellished with carvings, found by M. Eugène Paignon at Montgaudier. The horn is pierced with a large hole, and covered with carvings executed with great decision and much knowledge of form. Two seals are engraved on one side, a fish, and three twigs of plants. On the other side are two slender animals, probably eels, three other figures, and an insect. This fine specimen of prehistoric art has been presented by the finder to the museum of the Academy.

## FINE ARTS

*'THE VALM OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Psephism,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.*

*Needlework as Art.* By Lady Marian Alford. Illustrated. (Sampson Low & Co.)

A PORTLY octavo, liberally and appropriately illustrated on wood and in photogravure, though it extends to more than four hundred pages, has hardly sufficed for the vast subject Lady Marian Alford has taken up. Having defined style, a rather dangerous feat which was not quite compulsory, Lady Marian proceeds to treat of the development of style, as she understands it, and points out some of the essential differences between various characteristic modes of employing the needle; for the reader must make up his mind to look upon needlework proper and the productions of the loom as quite different things. And here let us remark that our author overloads her book with speculations and discussions which are more interesting to herself than to her readers. The greater part of the introduction is an illustration of this. There was no need for Lady Marian saying that she does not regard needlework as a branch of painting, nor is she happy in the definition of embroidery as "the art of clothing forms." It is surely much less so than painting. If she will not recognize tapestries, such as those in the Sixtine Chapel (which are woven, not works of the needle), as needlework, a large portion of the "art of clothing forms" is put on one side at once. She, however, on another page says that modern French tapestries are decorative in the highest degree. So they are, no doubt, but their treatment being purely pictorial, they are pictures in the sense in which the Sixtine tapestries are pictures. Again, what is the use of such a platitude as that Lady Marian has borrowed from Dr. Semper?—

"Semper considers that a square is an expressionless form, and that it should be avoided,

If you wish to give dignity to a room, its hanging decorations should be divided into panels of greater height than breadth, so as to elevate the spaces they cover. Horizontal stripes bring down the ceiling."

People are not such children as to need initiation into these mysteries. Lady Marian had better have relied on her own fine taste, industry, and zeal than encumber her pages, already too few for her subject, with remarks like these or the assertion of the same professor that he considered needlework as the mother art of sculpture and painting. If Dr. Semper said this, it is hard to accept him as an authority; at any rate, such an assertion need not have been repeated. But we fancy that he said something like it in reference to wall decoration only.

It is when she quits theoretical opinions, her by no means distinct definitions, and her picturesque anecdotes and illustrations borrowed from poets and legends, that our author proves her right to be heard and the value of her very considerable studies. These studies of hers are much richer in profitable matter, and more exact, than those commonly met with in books opening up a subject which, like Lady Marian's, has not till now been treated as a whole, although large portions of it, such as ecclesiastical vestments, pictorial tapestries, and Japanese embroidery (by which term we, in opposition to our author, see p. 240, always mean needlework and not weaving), have already found abundant illustration. It must, however, be remarked that Lady Marian has omitted to do more than name some of the most magnificent works of the needle, such as the great series of tapestries at Rheims, to which we in 1883 devoted several columns when reviewing the best French work on the subject, 'La Cathédrale de Reims.'

Lady Marian traces briefly the whole history of her subject down to the nineteenth century. She is right in asserting, as we have more than once done, that Scandinavian art is strongly tinged with that of Byzantium. Oriental in the rudimentary types it followed, it was more or less affected by Constantinopolitan or Romanesque influence according as it took an impression from the East or the South; but the influence of the East was never missing from whichever quarter the immediate impulse came. Lady Marian follows Mr. Isaac Taylor's History of the Alphabet in saying that pictorial art of the rudest kind was the nursing mother of the alphabet, of which the first expression is a hieroglyph, and from this she wanders into an ingenious, but irrelevant discussion about design, its nature, proprieties, and development. In the course of this digression she lays down the long-accepted rule that embroidery should be considered first as drawing in outline, and then filled in with colours. This is the primitive mosaic treatment, but it is not suitable to tapestries. The third chapter deals with patterns, and contains a capital sketch of the history of primitive examples of them. The author rightly condemns tartans as patterns "which nothing can make artistic," and she points out their prevalence and frequent recurrence. In this section of the work the neat and clear diagrams do good service and greatly help the reader. Lady Marian has collected from modern and ancient sources a considerable mass of curious notes

and opinions regarding the history, character, and use of embroidery, and her writing is lively, though somewhat lacking in method. Altogether the chapter on patterns is one of the best in this book.

The next chapter deals with materials used by embroiderers, and, while it is full of curious matter, is not free from unproven assumptions, historical and technical. The chapter on "Colour" contains nothing new, but "Stitches" is a curious and edifying chapter describing the chief methods of the embroiderer. The most original and most valuable part of the work is devoted to "Ecclesiastical Embroidery," where the fruits of a good deal of research and inquiry are given with a conciseness not observed elsewhere in this volume. Lady Marian Alford quite justifies the pains she has bestowed upon what she evidently regards as the most important part of her subject. She lays great and frequent emphasis, and rightly, on the prodigious influence of the East on the art of the needle. She gives considerable, but we think hardly sufficient, credit to the Sicilian stitchers (and especially to those of Palermo) who supplied models to the Venetians and other Italians for needlework which still astonishes the world in museums, and largely in pictures of tapestries, tissues, and embroideries proper. The author is nowhere so interesting as while she speaks of the treasures of the Vatican, particularly of the so-called "Dalmatic of Charlemagne," which has been attributed to the thirteenth century; but it is impossible not to agree with those who, like our author, see that its decorations are full of lingering traces of Greek art which are not Byzantine, and certainly not Gothic. The ground is pale blue; it is loaded with decorations we cannot place later than the eighth century, but which we think may be not less than a hundred years older. It is, of course, pure embroidery, and, notwithstanding many repairs, not "restorations," it has undergone, even its colour is in extraordinarily good condition. It is very well illustrated here in three plates, but it deserves to be much better known than it is. Various other choice vestments of this kind, but of much less ancient date, are illustrated in these pages, such as the "Cope of Boniface VIII." in the Vatican, which bears traces of Gothic influences, yet is hardly, as Lady Marian seems to think, so late as the twelfth century. It appears to us to be of a transitional type, and may belong to the eleventh century. The pluvial of St. Silvester seems to her to be English. If we may judge by the illustration given here, it is really not unlikely to be due to British needles; the crowns and dresses, and especially the technical motives of the grouped figures, are very English indeed. It is in St. John Lateran. Lady Marian does justice to the reputation of our English ancestresses as needlewomen. She recognizes their work in many famous examples now in continental treasuries. Indeed, patriotic feelings run away with her judgment in more than one instance. The superb mantle embroidered by Queen Gisela for her husband, St. Stephen of Hungary, preserved at Ofen, and of unchallenged authenticity, has suffered more from the revolution in Kossuth's days than from eight centuries of time. The iconoclasts stole it and threw it into a bog at Orsova.

The Royal Academy (Clow will, we hope, record of the as showing quately, En forms a ha or the stu practical us ing British designs to c stand in rel popular lan when trans chiaroscuro crude draw our artists Eye to a v ing him o students in your boys a so do I, w knew the b to teach t direction c of our own have been Pye died lo Academy y Cousins or to write c could read in chiarosc lated into which sho of a paint rely upon of his wo and a num the profou this. It m some of t in the Ac volume; f Apodyteri smaller w Roses; is satisfactory been very transcript cess (whic & Co.) w adopted f believe, in the cl stance of ground o Among o Ellis's 'T and Pink example) could ha 'Fording the best Mr. A. Stocks's 'Five o'c a process justice h paintings statues a 'Homer' plished a reclining Presiden and Mr.

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The Royal Academy Official Illustrated Catalogue (Clowes & Sons), the first of a series which will, we hope, be continued, will not only form a record of the exhibition, but may be useful abroad as showing what English painters and, less adequately, English sculptors are doing. The volume forms a handsome table-book for drawing-room or the studio. We think that chief among its practical uses will be the unexpected one of forcing British painters before they complete their designs to consider how their finished works will stand in relation to chiaroscuro, or, to put it in popular language, how their productions will look when translated into black and white. Lack of chiaroscuro is, almost as much as imperfect and crude drawing *per se*, the chief shortcoming of our artists. "I wish," said the acrid John Pye to a venerable Royal Academician, meeting him on the stairs after a lecture to the students in Trafalgar Square, "you would teach your boys something about chiaroscuro." "Aye, so do I," was the wary answer of the painter, who knew the bitter temper of his man; "but who is to teach them?" No doubt under the wise direction of Sir F. Leighton and the Council of our own time, the renowned engraver would have been asked to "teach them." As John Pye died long ago, perhaps the best thing for the Academy to do would be to get Mr. Samuel Cousins or Mr. Barlow to lecture, or at least to write out a lecture that some one else could read, embodying his long experiences in chiaroscuro. How a picture can be translated into black and white is a consideration which should ever be present in the mind of a painter. Upon the answer will, he may rely upon it, depend the value of the *coup d'œil* of his work in the exhibition and elsewhere, and a number of the pictures in the Salon show the profound attention given by Frenchmen to this. It may be remarked in this connexion that some of the best instances of colour and tone in the Academy are not to be found in this volume; for instance, Mr. Alma Tadema's 'An Apodyterium' does not appear, although his smaller work, the beautiful 'Rose of all the Roses,' is reproduced in a manner not entirely satisfactory. A few other examples have not been very happily translated; but in general the transcripts testify to the excellence of the process (which is that of MM. Boussois, Valadon & Co.) which the Royal Academicians have adopted for this venture of theirs, the first, we believe, in which the distinguished body appears in the character of a publisher. A capital instance of success in reproduction is the background of Sir John Gilbert's 'Slain Dragon.' Among other acceptable renderings are Mr. E. Ellis's 'The Haven under the Hill'; 'Blue Eyes and Pink Eyes,' by Miss A. Havers (a very choice example); 'Silver,' by Mr. A. Moore (which could hardly be better); Mr. H. W. B. Davis's 'Fording'; Mr. Yeames's 'Malvinia' (probably the best of all); Mr. Munn's 'On the Kennet'; Mr. A. East's 'By Tranquil Waters'; Mr. A. Stocks's 'A Rod in Pickle'; and Mr. Prinsep's 'Five o'clock Tea.' As was to be expected from a process in which photography has a part, more justice has been done to sculpture than to the paintings. Among the best reproductions of statues and bas-reliefs are Mr. H. Bates's 'Homer'; 'Summer,' Mr. G. Lawson's accomplished and graceful figure of a naked boy reclining on a rock; 'The Sluggard,' by the President; Mr. H. Thornycroft's 'The Sower'; and Mr. E. A. Ford's 'Folly.'

*Hints on Wood-Carving for Beginners*, by E. Rowe (City and Guilds Institute), contains a number of extremely practical instructions for those who wish to take up the craft of the wood carver from the earliest stages. Mr. J. H. Pollen vouches for the capabilities of Miss Rowe, who teaches carving at the place of publication of this book. Internal evidence justifies his recommendation. The book affords useful hints about tool choosing and sharpening, and the

tyro is rightly warned to beware of files and glass-paper where only cutting tools bespeak a firm hand. "Nothing is more misleading to the student than to accustom himself in the beginning to the use of these; as sharpness of detail can only be attained with sharp tools and mastery of technical details. These must be encountered to be overcome, and must be mastered by tools and not by files and glass paper." We need hardly say that an expert like Miss Rowe is very far indeed from being in love with the carvings of Grinling Gibbons, which never fail to fascinate the *cognoscenti*.

WE have received from Messrs. Bradbury three parts of a new and cheap issue of Leech's *Pictures of Life and Character from the Collection of "Mr. Punch."* We are glad to see art so fresh and wholesome as Leech's made accessible to the general public. Time changes fashions, but Leech's drawings will always retain their value.

*Of the Buildings of Justinian.* By Procopius. Translated by Aubrey Stewart, and annotated by Col. Sir C. W. Wilson and Prof. Hayter Lewis. (Palestine Pilgrims' Text Society.)—It will not be denied, although the truth is often practically overlooked, that the first step to a trustworthy solution of the problems relating to the architectural antiquities of Palestine is to determine what portions of the existing remains are to be ascribed to Justinian. There can, therefore, be no doubt that the Palestine Pilgrims' Text Society have been well advised in giving a place near the beginning of their series to a translation of Procopius's account of the innumerable works which were the result of his master's extraordinary passion for building. Although only a small portion of the book relates directly to Palestine, the knowledge which it affords respecting the characteristics of Byzantine architecture in the sixth century renders it indispensable to those students for whom the Society's publications are intended. The translation, so far as we have compared it with the original, seems to be in substance correct. The style, however, though smooth and readable, does something less than justice to Procopius, who (if it be lawful to say such a thing of a Byzantine Greek) was a thorough master of literary art. Prof. Lewis has supplemented the statements of Procopius by a number of extracts from the other ancient writers whose testimony is of value with regard to Justinian's buildings. Sir Charles Wilson's notes relate chiefly to the identification of the places mentioned by Procopius. The illustrations of St. Sophia and other buildings add to the usefulness of the publication. The map, however, which is given as a frontispiece, cannot be regarded as satisfactory. Many of the names are misspelt (by the fault of the lithographer, no doubt), and several places referred to in the text are omitted, although their situation is perfectly well known.

*Aberbrothock Illustrated: being a Round O of Etchings in Miniature.* By J. Adam, with Notes by G. Hay. (Arbroath, Buncle.)—The round O of Arbroath is neither more nor less than the mullionless opening of the large catherine wheel window in the south transept of the ruined abbey church, a place dear to readers of 'The Antiquary' as St. Ruth's of magical renown, for Arbroath is Scott's Fairport. The O has been celebrated by local bards less able and sympathetic than Mr. G. W. Donald, the keeper of the ruins, who thus addressed it:—

Lang may the sunbeams through thee glint,  
Thou magic ring, see aft in print;  
The heart must be as hard as flint,  
An' cauld as snow,  
For thee that wadna gae a dint,  
Thou big Round O.

Whatever may be the enthusiasm of the local official for his charge, it is certain that till 1835, when the Crown, to which the fragments of the abbey buildings belong, took heed of them, the townsmen of the port cared no more for them than for St. Thomas of Canterbury, to whom in 1213

they were dedicated by William the Lion, whom Mr. Hay rather oddly calls the friend of the "murdered archbishop"; nay, those townsmen, much and rightly scolded by Monkbarne, neglected the tomb of the Lion himself and made a quarry of his abbey. Of late the abbot's house, a capital bit of work, has been less ill treated than of yore, and the garden belonging to it has been laid out as a public bowling green; some attention has likewise been given to the ruins at large. The abbey, though comparatively small in size, is of great beauty, combining round-arched work with fine and pure coupled lancets in the transept end, a stately tower, a range of windows of grand proportions in the nave, and an impressive fragment of a gateway. In the south we should call the building Early English, and it is worthy of comparison with the remains at Dunkeld. The neighbourhood abounds in picturesque and suggestive names such as Eleemosynary Street, which led from the Almonry, Hospital Field, Demondale, Applegate, Lordburn, Stobcross (a corruption of St. Abb's Cross), &c. The abbey shared with Westminster the distinction of bearing a portcullis on its seal, and its abbots, apart from their royal foundation, were men of distinction. Mr. Hay might have made more of his subject, especially so far as its architecture is concerned, and he is scarcely alive to the antiquarian charms of Arbroath and its neighbourhood, which include the fortified houses of Guthrie and Kelly, and the finely sculptured Celtic cross of Camaston, which is certainly Christian, although legends associate it with the Danes. The common effort of the townsmen of a sentimental turn is to associate their old buildings with those which Scott described. Wardour Castle flourishes in their imagination with Monkbarne, which still stands, as they say, in Hospital Field, although some say that Newbarne was the residence of Mr. Jonathan Oldbuck. Law Hill is obviously the Kaim of Kinrune. Auchmithie, under the name of Musselrag, was the home of the Mucklebackits; witness the fact that at the Waverley Inn of that ancient and fishlike "town" Scott lodged for a while, Burns having breakfasted there September 13th, 1787.

#### THE BRITISH ARCHEOLOGICAL ASSOCIATION AT DARLINGTON.

PIERCEBRIDGE, conjectured to be the Ad Tisam of Roman itineraries, might possibly prove a fertile site if, as was suggested, it were carefully explored, but there was little to see on the 28th ult. except grassy mounds which cover the walls of a Roman camp charmingly situate opposite the sheer cliffs of the river Tees. The bridge here has peculiar details of construction. Gainford Church, an elegant structure of Early English style, is chiefly to be remembered by the archaeological party for its copious contribution to the wealth of sculptured stones with which the whole district is replete, and the inspection of which has formed a notable feature during the Congress. The shafts of two Saxon crosses on the belfry floor indicate that there was an earlier church on the spot. Here were seen arranged on the walls of the north porch several elegant examples of the twelfth and thirteenth century tombstone, adorned with floreated crosses in relief or incised, or, in some cases, a mixture of relief and incising, which if unwonted is not unpleasant to the eye. At the side of the cross is placed a chalice, a sword, a pair of shears, or some other emblem, of which much has been conjectured and but little is really known. One of the oldest slabs bears a human figure half length, with a cross on the breast. Staindrop Church, the next halting-place, is believed to date from A.D. 1112, and its windows were compared with one in St. Giles's Church, Durham. Here again the present church probably occupies the site of a Saxon or so-called Northumbrian church. The chancel sedilia (for this was a collegiate church), the Neville monument of alabaster, sadly hacked

and plentifully bestrewn with vandal initials cut in the soft material, the other Neville monument of heart of oak in far better preservation, and the details of the architecture were examined. Among these were notably a curious piscina and squint combined in the north transept, several aumbries, some recumbent effigies in the south aisle, the stalls in the choir, and the ancient painted glass. The priest's dwelling was also pointed out. The vicar, the Rev. H. C. Lipscombe, furnished a valuable paper on this church. Raby Castle, with its barons' hall and curious kitchen, was the next object visited, and the Rev. J. H. Hodgson read an exhaustive paper upon the castle, its construction, and its historical associations. The archaeologists next visited Barnard Castle, which is a majestic ruin overhanging the crags and swirling waters of the Tees. This castle excited great interest among the party, and was carefully described. Afterwards a visit was paid to the adjacent church, which has a chancel elevated on steps above the aisle floor, and contains fine examples of thirteenth century tombstones decorated with the floral cross so distinctive of that ornamental period of art. On one of these is the shears, said by some to be an emblem of a female interment; on another the hand of blessing and a chalice and book sufficiently betoken the grave of an ecclesiastic. The effigy of Robert de Mortham, Vicar of Gainford, is worthy of a better site and more careful treatment than it now obtains, being unprotected from the knife of the sightseer. The party then proceeded to the remains of Egglestone or Eglstone Abbey, Yorkshire, on the Tees, not far distant. For the explanation of this ruined Premonstratensian religious house the Rev. J. F. Hodgson contributed a notice which was taken as read. This abbey was founded by Ralph de Multone in the time of Henry II. or Richard I., being dedicated to St. Mary and St. John the Baptist. The church is of the smaller kind of Premonstratensian churches; it is cruciform, and consists of a nave without aisles, north and south transepts with eastern aisles, an aisleless choir, and central tower. The earliest part of the fabric may be about A.D. 1190. The great east window, with five lights separated by moulded perpendicular mullions without tracery, is a prominent feature. Another, perhaps more interesting relic is the tombstone of Thomas, the Bastard of Rokeby, a massive slab of Tees marble broken into three pieces, but the inscription, in fine bold black letter ornamentally disposed, is quite distinct. The legend is: "T. Rokeby, Bastarde, + Ihū for pi passions ser Hauē mersi of pi sinfull her." At the end is a crowned M for the Virgin Mary. Close by, upon the grass-grown floor, lies another slab with a beautiful cross of foliage sculptured along its length, and having on the left side a right hand grasping a pastoral staff, which clearly points to its having covered the grave of one of the abbots who flourished here in the thirteenth century. Rokeby and Greta Bridge, immortalized by their connexion with Sir Walter Scott, were the last places on the heavy programme for this day, and an untoward accident prevented some of the party from getting home until past midnight.

Thursday's doings were equally laborious with those of Wednesday; but they, too, repaid all trouble by the great attractions offered to the antiquaries who formed the party. The first place to be inspected was St. Andrew's, or South Church, Auckland. This is a collegiate church, so established by Bishop Anthony de Bek in A.D. 1292, and contains an effigy of a cross-legged knight in chain mail, with a surcoat and greaves, about A.D. 1290, carved in oak. On the south side of the chancel is a piscina with two stone basins, the one carved with a cinquefoil pattern, the other with a six-foil. The church is cruciform, and is believed to be the largest parish church in the diocese of Durham. It was erected apparently about A.D. 1200, and still preserves its original ground

plan. It is of Early English style, lighted entirely by lancet windows, which on the south side wall of the chancel formed a continuous arcade, as at Houghton-le-Spring and elsewhere. The nave arcade of five bays is supported on richly clustered piers, alternating with plain octagons. The church appears to have possessed numerous altars. There is a very beautiful south porch covered with two bays of quadripartite groining, delicately moulded, with a parvise above it, reached by a winding stair from the church. In this porch there still exists the base of the ancient *benatura*. The sedilia present interesting features. The Saxon evidences are few and obscure in this church, yet they do exist. Most of these relics are sepulchral crosses, and it is to be hoped that one of the outcomes of the Association's visit to the county will be to tabulate and classify these surviving indications of long forgotten art. At the west end are several fragments of sculpture; on one a hand of blessing and a cross set in a circle; on others the floreated cross accompanied with the sword, the shears, or the hour-glass. On the shattered shaft of one of the finest existing crosses of the twelfth century, deeply carved with animals and foliage, is the Crucifixion, with the letters ...AZ..., perhaps the remains of the word NAZARENVS, on the cross over the head of our Lord. Much might be done here to preserve these relics of an older church than is now standing on the site, if these ancient slabs could be set into the wall and protected by a glass frame, much in the same way as the Assyrian sculptures in the British Museum are protected from the dust and from the too ruthless fingering of the visitor, which will in time mar them. The mere fact of the loose stones jostling against each other when they are handled for examination is highly injurious to their preservation. St. Helen's Church, Auckland, with interesting Early English details, was found to be in a most unsanitary condition, and we recommend its guardians to lose no time in examining what is likely to prove a centre of disease among the parishioners who frequent it.

The next place of inspection was one of the grandest features of the Congress and worthy alone of a pilgrimage to see. The recently discovered perfect Saxon church at Escombe demands a prominent notice in every future manual of English church architecture, and no description of Saxon architecture can ever be complete without copious reference to the details of its composition. The system of its construction is that known as pyramidal or battering—a strong proof of antiquity in such a building, and one for which we must go to Celtic edifices for parallel examples. All the doors, windows, and arches are wider at the base than at the top. The material is Roman squared stone, derived in abundance from the adjacent station of Vinovia, two miles off, to which attention will be called presently. Many of the stones bear Roman hatching or ornamentation, some retain fragmentary inscriptions. Dr. Hooppell, Rector of Byers Green, was the first to recognize the true character of the building at a time when it was in a practically deserted and ruinous condition, and he described the church to the members of the Congress on their visit this day. The church consists of a nave, chancel, and porch of striking dimensions. The nave measures inside 43 ft. 6 in. by 14 ft. 4 in. The chancel is 10 ft. square. The porch is of similar area. The nave is separated from the chancel by an arch, the walls of which are 2 ft. 5 in. in thickness. The thickness of the outer walls of the church varies between 2 ft. 4 in. and 2 ft. 5 in.; that of the walls of the porch is 1 ft. 10 in. The height of the nave from floor to wall-plate is 23 ft. 4 in.; of the chancel, 18 ft. 6 in.; of the porch, 5 ft. 9 in. The height of the nave to ridge, 33 ft. 10 in. There is a step of 4 in. from nave to chancel. The great height in proportion to the length and breadth and the shortness of the chancel are remarkable; and they may be

compared with corresponding details of the Saxon church of St. Laurence at Bradford-upon-Avon. The exceedingly massive walls were covered in mediæval days with rough-cast plaster. Against the west end apparently stood the priest's house, the roof line of which is quite discernible. The massive quoins at the angles show clearly the solid nature of the work. The chancel arch is a beautiful example of long and short work. The windows, square-headed doorways, sun-dial, and other details, cannot be described in this short notice, but they deserve the closest attention of the archaeologist, and we can only here suggest that no one, however critical he be, can fail to be impressed with the great value of this really national relic. The veteran antiquary Mr. C. Roach Smith, F.S.A., stated that in his opinion the church indicated not only Roman material, but even Roman influence, as the earlier Saxons were barely competent to construct so solid an edifice. Curiously enough, a lancet window of the original work here—as perhaps also at Staindrop—demonstrates that that form demands a far older date than is commonly conceded to it. At Auckland Castle the president, the Bishop of Durham, received the party hospitably, and described all the principal details of the building, notably the chapel, dedicated by Bishop Cosin in A.D. 1660, and originally the hall of the castle. A few of the members then proceeded to the recently discovered Roman station of Vinovia or Binchester, and inspected the magnificent hypocaust and a culvert in the massive stone walls especially uncovered for the occasion by Mr. J. Proud, who has here liberally defrayed the cost of investigation. Nevertheless, this Roman site demands a thorough exploration, and is certain to reveal a rich hypogæal harvest if it be systematically approached. The firstfruits have been already gathered up and are, as we have shown, carefully stored up at Durham. In the evening three papers were read: 'St. Wilfrid,' by Mr. James F. Anson; 'The Conyers Family of Sockburn,' by Mr. F. R. Surtees; and 'The Works of the Neville Family,' by Mr. J. P. Pritchett, local secretary, to whom the meeting is indebted for much tact in arranging the excursions.

On Friday, the 30th, the members and their friends proceeded to survey the antiquities of Richmond. After a short visit to the over-restored church of St. Mary's, a building which now has a very modern appearance, the curious free chapel of Holy Trinity was inspected. It stands in the market-place of the town, and it hardly appears to be able to hold its own against the surrounding houses, one of which is built into the nave, and a row of modern shops is constructed under one of the aisles. The south aisle is in ruins, and its site is occupied by the outhouses of the adjacent buildings, while the tower itself is used as a dwelling-house. The curfew is still rung from this tower, but the hour has been altered from the usual one of 8 o'clock. The grand old castle of Richmond was then inspected, under the guidance of Mr. Loftus Brock, F.S.A., permission having been granted to do so by the major in charge, the building being used as a military dépôt, a range of officers' houses having been built in the courtyard, and the old Norman keep being stored with arms and clothing. The history of the foundation of the castle in early Norman times and the growth of the town around its walls having been related, various items of information were given, special reference being made to the old plan of the early part of the fourteenth century, or close of the thirteenth century, which indicates the position of each portion of the fabric upheld by knight service, the various owners who held their lands on this tenure of castle guard being stated. The document is a curious and valuable one with respect to the subject of mediæval tenure. The date assigned for the foundation of the castle was 1071, when it was erected by Alan Rufus, Earl of Brittany, to whom the Conqueror gave the lands of the

Saxon Earl until 1146 pointed out of a great town walls, while the stone. The is remarkable of the whole of the respect the known existing having been the castle keep was while the vanced in very arch but the c panorama to great along the back to t smaller c whipping-Grey Friars of the late built betw which en thus enco and chanc other exa luncheon tigate sor portion, p a mile fro Abbey wa dition of was conti Cataract where the tract for entered in Dame K son. Th tract for also inspe for exhib together of the two many qu evening n Dinsdale, Eastwood by Mr. E Eastwood ancient d locality. of the a Sockburn at Neash been on t road int legend of was disc tenure b estates h ancient r alain is p on his fir the old f and mar rendered the rise Palatinat document bishops power to pensation The p over muc papers o ancient b the cere falchion is a long with lea



Saxon Earl Edwin. The keep was not erected until 1146. During the survey Mr. Brock pointed out abundant evidences of the existence of a great part of Alan Rufus's work in the curtain walls, the original work being of red stone, while the later ones are of squared white free-stone. The base or ground floor of the keep is remarkable for having the unusual arrangement of a large open arch which throws open the whole of the apartment to observation. In this respect the keep differs from all other well-known examples. Mr. Brock explained this as having been the original entrance arch to the castle, which was retained when the keep was built upon it, and he showed that while the details of the keep were well advanced in the Norman style, the work here was very archaic. The party ascended the keep, but the day being gloomy and wet, the grand panorama of the surrounding country was seen to great disadvantage. The party proceeded along the edge of the high banks of the Swale back to the town, passing over the site of the smaller cross in the market-place, used as a whipping-post and pillory, to the site of the Grey Friars Church: now only a slender tower of the latest style of Gothic art remains. It is built between the side walls of the church, of which enough just remains to show the width, thus encroaching upon the space between nave and chancel; but Mr. Brock pointed out many other examples of a similar arrangement. During luncheon some of the party proceeded to investigate some newly discovered remains, the first portion, probably, of a prehistoric village, about a mile from the town to the north-west. Easby Abbey was then visited, as well as the wet condition of the grass would permit, and the journey was continued past the site of the Roman station Cataract. Catterick Church was then inspected, where the most interesting feature was the contract for the erection of the present building, entered into by Richard of Cracall, mason, and Dame Katharine of Brough, and William her son. The indenture is dated 1412. The contract for erecting the bridge at Catterick was also inspected. These were sent to the church for exhibition by Sir Wm. Lawson, of Brough, together with a curious MS. life of St. Cuthbert, of the twelfth century, the small volume having many quaint full-page illuminations. At the evening meeting papers were read 'On Sockburn, Dinsdale, and the Roman Roads,' by Dr. J. W. Eastwood, and 'On the Palatinate of Durham,' by Mr. Edward Hutchinson. In the former Dr. Eastwood described the courses of the roads of ancient date, several of which ran through the locality. In particular he traced the progress of the ancient road through the peninsula of Sockburn, and that across the ford of the Tees at Neasham, which is still in use, this having been on the course of the most frequently used road into Scotland in ancient times. The legend of the slaying of the Sockburn "worm" was discussed, as well as the nature of the tenure by which the owners of the Sockburn estates hold of the bishops of Durham. The ancient falchion with which the dragon was slain is presented to the bishop, at Croft Bridge, on his first entry to the diocese. The history of the old family of Surtees at Dinsdale was traced, and many curious particulars of the family rendered. Mr. Hutchinson in his paper traced the rise of the power of the bishops in the Palatinate, and gave many extracts from old documents illustrative of the claim of the bishops to the minerals beneath the surface, power to deposit slag and waste without compensation, and the like.

The party on Saturday, the 31st, proceeded over much of the ground described in one of the papers of the preceding evening. Thus the ancient bridge of Croft was passed over, on which the ceremony referred to of presenting the falchion to the bishop took place. Croft Church is a long building, with its ancient roofs covered with lead, almost flat. This arrangement gives

the building a singular aspect, very different from other sacred buildings elsewhere. It resembles in this respect several others, of which Easby Church, visited on the previous day, was a curious example. Hurworth Church, at no great distance, was next visited, the visit being of greater value to the party as a fortunate means of shelter than as an antiquarian study. A sudden rainstorm passed over while the inspection was being made. The church was rebuilt in a poor, tasteless style about fifty years ago, but a few pillars of the old church, a building of some antiquity, remain. Two fine effigies exist in the tower, enclosed in modern boxes which do duty as seats for the choir vestry. These were removed, according to tradition, from the site of Neasham nunnery, of which building nothing remains above ground. Its site was passed a little later, close to Neasham Ford across the Tees. The ruins of Sockburn Church were then inspected, and the members had the unpleasant task of expressing regret at the sight. The building was one of remote antiquity—Mr. Brock pointed out a fragment or two of Saxon pilaster strips yet remaining in the walling—and of much interest. It was perfect until about the year 1838, when it was ruthlessly and needlessly pulled down for the most part. Only a few broken walls and arches, roofless, remain. Within the area of the walls are to be seen a great number of stones with interlaced patterns with knotwork, figures of horsemen, crosses, and such like. These patterns resemble so closely those described by Canon Greenwell to the party in the dormitory of Durham Cathedral as to leave no doubt of their pre-Norman date. They show that an early Christian building must have existed here, probably that in which Higbald, Bishop of Lindisfarne, as related by Dr. Eastwood, was consecrated in 780. In the time of Canute the church was given to Durham Monastery by Snaculf, the son of Cykel. In the hall, close at hand, the party saw the celebrated falchion, already referred to, with which the "worm" of Sockburn was slain, as asserted by the voice of tradition. Be this as it may, the falchion is undoubtedly the actual weapon which has been presented to the bishops from time immemorial. Its style of workmanship indicates that it is of the early part of the thirteenth century. It was sent to Sockburn Hall for the special inspection of the party by Sir Edward Blackett, the present owner. In the hall was also seen a remarkably fine monumental effigy, formerly in the church, of one of the Conyers family, the previous possessors of Sockburn. The remains of the church and in the church are of so much value that it is to be hoped their present condition will be speedily improved.

The party then inspected the ancient fish wear on the Tees on the old Dinsdale estate of the Surtees family. The fall is high, but the river being full of salmon, the leaping of the fish to ascend the stream presents a scene of great animation, the banks of the Tees being here of great beauty. Luchon was partaken of in the mill on the invitation of the Rev. Scott Surtees, the present owner, and the members then proceeded to the old manor house to inspect the base of a large castle-like building which Mr. Surtees has excavated. This was pronounced to be of early thirteenth century work. There are, however, a great number of still more ancient banks enclosing the low-lying site, and some fragments of split bone discovered in the excavations appeared to be ancient British. The new-looking church at Dinsdale was next inspected, and a great number of Saxon incised stones were again found here. They are fortunately placed in security, being built up in the walling of the porch. They were discovered during the restoration of the building.

At the evening meeting the following papers were read: 'The Peculiarities of the Durham Churches,' by Mr. E. P. Loftus Brock, F.S.A.,

and 'On the Sockburn Worm and other such Legendary Creatures,' by Mr. Geo. R. Wright, F.S.A. In the latter paper attention was called to the universal belief in the existence of "worms," dragons, flying serpents, and the like. He suggested that the foundation of the belief may have been in some remembrance of the monsters which geology has since shown us once lived on our earth, or else the actual discovery of some of their remains in a fossil state, as occurs now. The paper concluded by a comparison of the histories of the Sockburn "worm," the Lampton "worm," and some others well known in the North. This being the closing meeting of the Congress, various complimentary votes of thanks brought the proceedings to a close.

The Congress has been one of great interest, very well attended; the objects visited have been important specimens of ancient times; and the meeting would have afforded much more gratification than it has done but for the unfavourable nature of the weather. On the worst days, however, the attendance has been good. The principal feature of the Congress has been the attention shown to the incised stones and other monuments of Saxon date. These have been found to exist in great numbers—in fact, hardly a church has been visited without some fragment of this date being visible—pointing to the existence of a school of art of great excellence and skill in this locality, having, as the Rev. Canon Greenwell suggested, its origin at Iona and thence in Lindisfarne. It must be remembered, however, as was stated by more than one speaker, that these stones have their counterparts in the granite crosses of Cornwall, those of Wales, the Isle of Man, and Scotland, while the centre of our island, with its stones of more friable nature, has also some examples to show.

On Monday a visit was paid to Leyburn; thence to Middleham for the survey of the celebrated castle built by Fitz Randolph in the twelfth century, around which a large castle was built about 1400 by Ralph Nevill, first Earl of Westmoreland, and which afterwards belonged to the great Earl of Warwick, the king-maker; thence to Bolton Castle, and Redmire and Wensley churches. On Wednesday and following days those of the party who remained paid visits to the Roman wall, making a centre at Hexham, whence excursions were made under the direction of Mr. C. Roach Smith, F.S.A.

#### NEW PRINTS.

We have received from Mr. Lefèvre an artist's proof of a very spirited, solid, and richly toned etching by Mr. James Dobie after the diploma picture by Mr. T. Faed, entitled 'Ere Care Begins.' The face, hands, and figures are well drawn. The etcher has observed the tonality of his subject, and although some of the darker portions are slightly sooty and the middle tints here and there are not quite clear, he has produced an excellent version of a good picture, which renders a taking subject well and deserves to be popular.

An artist's proof of a mezzotint by Mr. T. Atkinson (assisted by Mr. S. Cousins), coming from Mr. M'Lean, and reproducing Sir John Millais's picture called 'Perfect Bliss,' hangs before us. It is a moderately good translation of what is by no means one of the best works of this painter. Yet there are in the picture qualities engraving cannot render, and therefore we cannot expect to find here. Still there might be more beauty, sentiment, and animation in the face and more vivacity in the action. They are not absent, but their vigour is reduced. Apart from this it is a fine plate.

From the same publisher comes a proof on India paper of a photogravure called 'The Fencing Lesson,' and reproducing M. Joanowitz's picture of Servian peasants in an outhouse where two men teach a boy to use a sword. The painting was lately in the French Gallery. The photo-

grave suits the painter's art and the subject of the picture exactly. We need not say any more in its favour. Those who like one cannot fail to like the other.

## SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 31st ult. the following pictures, a further portion of the Blenheim Collection: Pater, A Feast and Merry-making in the Open Air, 199l. Van Dyck (School of), Queen Henrietta Maria, full length, in deep blue satin, 367l. Van Dyck, Thomas Wentworth, Earl of Strafford, and Sir Philip Mainwaring, his Secretary, 735l.; Half-length Portrait of King Charles I., life size, dressed in black satin, 141l.; Queen Henrietta Maria, half length, life size, dressed in white satin, 735l.; Portrait of Geneviève d'Urfé, Marquise d'Havrre and Widow of the Duc de Croÿ, 336l.; Mary, Duchess of Richmond, daughter of George Villiers, Duke of Buckingham, 1,207l. Gainsborough, John Russell, Fourth Duke of Bedford, 630l. M. Gheeraedts, Frances Howard, Countess of Essex and Somerset, full length, life size, standing, 357l. Honthorst, The Infanta Isabella Clara Eugenia, daughter of Philip II., 210l. Barocccio, Whole-length Portrait of a Boy, life size, in the robes of the Order of Santiago of Spain, 367l. Sir P. Lely, Lady Henrietta Boyle, Countess of Rochester, 126l. D. Mytens, Henry Rich, First Earl of Holland, full length, 1,008l.; George Villiers, Duke of Buckingham, full length, life size, 735l.; William, Second Duke of Hamilton, 546l. Sir J. Reynolds, The Marquis of Tavistock, in crimson coat, 1,039l. P. Van Somer, Henry, Prince of Wales, son to King James I., 173l.

## FINE-ART Gossip.

SEVERAL improvements have recently been made in the arrangement of the sculptures in the British Museum. By removing some large fragments previously standing in front of the Phigalian frieze Mr. Murray has very fortunately brought that inestimable relic into full view. By-and-by, when the operation, for which a grant on account has already been made by Parliament, is completed, and the old Print Room converted into a receptacle for antique bas-reliefs, a great display of examples of this kind will be formed and be most advantageous to students. The alterations to the Print Room involve opening the ceiling and adding skylights to secure a top light where at present there are only three tall windows in the side wall. This work is in hand and will be carried so far as the money available permits; if funds sufficient for the whole are granted in time the entire operation will be finished next year.

In the Elgin Room the beautiful statue of Eros as a youth was formerly propped by a rude iron bar inserted in its back, a large hole being cut for the purpose. This bar has been taken away, and the stump, the presence of which was proved by marks on the outside of the right thigh, replaced in marble of a different kind from that of the statue itself. This rises from a new marble base, in which the fragments of the feet have been inserted, rightly adjusted to the legs of the figure, thus enabling the Keeper of Greek and Roman Antiquities to remedy a glaring blunder of the previous restorer, to whom we owed the iron bar. The improvement is manifestly immense, and the charm of this quasi-Praxitelean work has been developed to an extraordinary degree. The beautiful Caryatid from the Erechtheum has been shifted, so that it is no longer partly hidden behind a shaft. The base of this renowned piece of work is now ridiculous, consisting as it does of the cap of a Doric column, surmounted by a frustum of another column, deeply fluted and much smaller than the cap on which it stands, and from which it differs in size, style, and character. Both

these differ in all respects from the statue which has long stood on the top of them. It is intended to remove these fragments and place the Caryatid on an appropriate pedestal. At the other end of the Elgin Room, the large model of the Parthenon, which formerly obscured a very great part, and that the finest, of the Panathenaic frieze on the wall behind, has been taken away. The long line of the cavalcade can now be seen to great advantage. In the Archaic Room the cast of Nike from Olympia has been raised on high on the wall, and is also seen to great advantage from the further end of the room. On our left of this statue a new cast from a metope found at Olympia, a portion of the decorations of the Temple of Zeus, has been placed against the wall. It represents with admirable spirit, in a very interesting type of execution, Hercules and the Bull.

SIR JOHN SAVILE LUMLEY has given to the British Museum his fine head and fore-part of a horse from a chariot group which was dug up lately at Civita Lavinia (Lanuvium). It is evident that this fragment is all there ever was of the horse; the sculptor, taking a painter's view of his art (in its original position nothing more could be seen of the figure), entirely omitted the rest. In fact, mindful of his own labour and the shortness of human life, he carved nothing more than half a horse, *issuant*, as the heralds say, apparently from a chariot. This pictorial method of treatment marks the comparatively late date of the sculpture, which, nevertheless, is of high value and great merit.

MR. F. MADOX BROWN has just finished the eighth of the series of spirit frescoes which he is painting in the Town Hall, Manchester. It is the fifth in chronological order. The subject of the work, the design of which we have already described from the peculiarly brilliant and highly dramatic study in colours, represents 'Wyclif on Trial' in St. Paul's, with John of Gaunt as his chief supporter. The next picture Mr. F. M. Brown proposes to paint in this series is the last; its subject will be taken from the life of John Dalton, of the atomic theory.

At the meeting of the Royal Archaeological Institute at Chester next week the new building for the Natural Science Society and School of Art will be opened. Chester is in a great measure indebted to the Duke of Westminster for this handsome edifice.

We understand that the list of papers to be read at the Chester meeting will include the following: 'On Cheshire Sculptured Stones,' by Mr. S. F. Brown; 'On the Marriage of Cheshire Children,' by Mr. J. P. Earwaker; 'Cheshire Sports,' by Mr. Skipton; 'Ancient Communal Relations between Chester and Liverpool,' by Sir J. Picton; 'The Dark Lady of Gawsorth,' by Mr. Axon; 'A Roman Hypocaust recently found at Chester,' by Mr. Jones (City Surveyor); 'Treasure Trove,' by Mr. Baylis; 'The Ancient City Charters,' by Mr. C. Brown; and 'On the Architecture of Carnarvon Castle,' by the Deputy-Constable of Carnarvon Castle.

We are glad to see that the vicar finds difficulty in raising funds for the restoration of the parish church at Stratford-upon-Avon. He has, we fancy, got quite enough for all necessary repairs, and any more money raised will be employed in arranging the nave "so as to be more like what it was in the olden time," just as if there were any drawings existing to show what it was in the olden time. What he calls "the ancient vestry, which was unhappily pulled down about one hundred years ago," which "is to be rebuilt," is the ancient charnel-house, traditionally connected with the history of the inscription on Shakespeare's grave. There was a small room over it never used for a vestry at all. The remains of this charnel-house, some of which are still preserved underground, ought to be uncovered and protected, not sacrificed to a modern building that would do more than anything else to

destroy the contemporary associations of the locality of the poet's grave. Instead of destroying the charnel-house, the vicar should see if the Hart tombstone, the oldest out-of-door inscription to any of the Shakespeare family, being at least as interesting, if not more so than the one to Thos. Nash in the chancel, is actually being used as a correspondent of the *Times* says it is.

In the forthcoming part of the *Proceedings* of the Society of Antiquaries of Scotland the Bishop of Limerick offers a new reading and interpretation of the inscriptions on the famous Newton Stone, which have already exercised the sagacity of so many scholars. According to him the monument commemorates in two dialects, Pictish and Scandinavian, Edh, the son of Kenneth MacAlpin, King of Pictland, who died A.D. 878.

We have received the Annual Report of the Society for Protecting Ancient Buildings. At the Charterhouse, Lincoln's Inn, and Eton the exertions of the Society have been crowned with success. The same has been the case at York; but it is well to remember that, although the Archbishop has been baffled for the moment, his schemes of destruction may be revived at any time.

THE custodians of the Louvre are busily arranging in the Salle des États those *chef-d'œuvre* of the French school of the nineteenth century which belong to the nation. These include works of Delacroix, Millet, Corot, Théodore Rousseau, and others.

THE Berlin Academy has elected as full members of its body Sir John E. Millais and Sir Frederic Leighton.

THE French papers record the death of the eminent and highly accomplished etcher M. Maxime Lalanne as having occurred on Thursday of last week at Nogent-sur-Marne, after a long and painful sickness. He was born at Bordeaux on the 27th of November, 1827. He became a pupil of Gigoux, obtained many medals and other distinctions, and was a Knight of the Legion of Honour.

## MR. MALET writes:—

"In the *Athenæum*, No. 3066, you have a brief notice of the discovery of the ancient Vetulonia by Dr. I. Falchi at Colonna, in the province of Grosseto. Some years ago two Italian gentlemen, in talking of wild boar shooting in the Maremma, mentioned this place to me as covered with forest extending over a promontory, with an enormous wall running across the neck of land. They put it down as Etruscan, and knew of an old cemetery in the forest. I obtained a map of the place from the excellent Topographical Survey Department in Florence, and found the site all forest. I mentioned the subject to the late Mr. Heath Wilson as one offering a fine field for Etruscan relics. He mentioned it to another—Mr. Pullen, I believe—who, accompanied by Count Bassi, visited the place; the latter mentioned it to me as a hard day's work, but he saw nothing very remarkable. The cemetery was very extensive, the situation very isolated and unhealthy. I suppose it is identical with the discovery alluded to by you. I have no doubt but that this locality contains many remains of Etruscan art, for my informants knew the locality only as a jungle beyond the memory of man. I suppose the wall acted as a defence to the burial-ground, or was the city of Vetulonia on the promontory?"

THE subject appointed for the Prix de Rome (painting) this year is 'Claudius proclaimed Emperor.' Such themes as this, the murder of Agamemnon—of which we had more than one startling and terrific illustration at the Salons of this year and last—and others commonly affected by the Académie directly encourage the choice of sanguinary themes, which are too frequent in the great galleries of the Champs Elysées. Could not the Académie exhibit better taste, and refine instead of brutalizing the application of learning and art? What is there in the proclamation of Claudius which renders it peculiarly fitted for design? The Premier Grand Prix of this year has fallen to M. C. Lebayle; the Second Prix to M. Lavaley; the Deuxième Second Grand Prix to M. Sinibaldi.

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The choice of 'Tobie retirant un Poisson de l'Eau' for the Prix for Sculpture seems to prove that murder need not be selected as a subject for an artistic contest. M. Capellaro has gained the Premier Grand Prix for Sculpture.

The first Italian exhibition of photography will take place at Florence in the month of October. It will be national in character, but in some classes objects will be received from foreigners. The organizing committee may be addressed at No. 33, Via San Gallo, Palazzo Le Monnier, Florence.

UNDER the auspices of the Society for Graphic Arts at Vienna, the first annual exhibition of graphic works of art will be held at the Künstlerhaus from Dec. 1st, 1886, to Jan. 31st, 1887. There will be exhibited copper-plate engravings, etchings, lithographs, woodcuts, and other cognate objects, as well as illustrated *éditions de luxe* and scientific works on art, together with reproductions effected by the aid of chemicotechnical means. Exhibits not delivered at Vienna, at least in the shape of a proof-copy, by the end of September next cannot be admitted to this year's exhibition.

A CORRESPONDENT of the *Times*, speaking of the many forgeries now existing of figures from Tanagra, Kyme, Myrina, Megara, &c., attributes them to the great manufactory of forgery at Smyrna. True it is that, at all events from the seventeenth century on, Smyrna has done a large business in forging medals, coins, and antiques. It is quite possible, as the correspondent says, that most of the statues lately discovered in Asia Minor and sold in Europe are forgeries. This is a kind of enterprise well understood in the metropolis of Ionia and the Levant; but it is paying it a great compliment to suppose that it has any one competent to execute a statue or the beautiful Tanagra figures. The correspondent suggests that the statues are made in Italy, and so also must be the figures. They are then put off at Smyrna, which receives genuine and false antiquities from all quarters, even from Baghdad. It requires a ripe knowledge to deal in coins at Smyrna, and the stranger who buys anything is in peril.

## MUSIC

*The Hygiene of the Vocal Organs.* By Morell Mackenzie, M.D. (Macmillan & Co.)

If some one were to rashly assert that the art of vocalization had made great strides during the present generation, the statement would be at once challenged, and its refutation would not be a difficult matter. It must, therefore, be regarded as one of the literary results of the increased study of medical and surgical science generally that so many works have recently appeared dealing with the physiology of the vocal organs. It would scarcely be too much to say that more has been written on this theme during the past ten years than in the previous half century. The subject is one that, of course, primarily affects those who follow the art of singing professionally; but it is also of importance to public speakers, whether political or clerical, and in a less degree to the whole of the community. As Dr. Mackenzie points out, the reproach against the English tongue that it is inharmonious arises mainly from the fact that so very few cultivate the art of speaking properly. Talking and walking come by nature to a certain extent, but a comparison between the graceful carriage of an educated Englishman or woman and the shambling gait of a town or country boor shows at once the

necessity for culture even in the use of the legs and feet, and, of course, the same applies to the organs of speech. In view of the works lately written on the subject by Mr. Lennox Browne, Herr Emil Behnke, Herr Albert Bach, and others, Dr. Mackenzie has done well to adopt a distinctive title for his treatise. It deals more with the development and preservation of the vocal organs than with their structure, though the latter is explained in clear language and with the aid of capital illustrations. The author's style throughout is light and chatty, and at times almost flippant, as if he desired to enchain the attention of ordinary readers who would be repelled by severely scientific verbiage. Deprecating the attempt to impart voice cultivation by means of a work on the use of natural structures, he says:—

"The teaching of singing by anatomy is an absurdity worthy of Laputa. What would be thought of a dancing master who should begin his course with an elaborate exposition of the structure of the lower limbs? What would be the fate of a pupil who had learned the art of self-defence from a professor who had perplexed him with the origins and insertions of the muscles of the arm instead of teaching him to hit straight from the shoulder? One can imagine the painful disenchantment that would overtake the youth thus eruditely trained when he had to stand up to a bruiser of the old school whose knowledge of anatomy was limited to the whereabouts of the 'bread-basket.'"

These remarks apply primarily to the use, or rather abuse, of the laryngoscope, which little instrument, as Dr. Mackenzie observes, has thrown the whole subject of the registers of the voice into almost hopeless confusion "by the introduction of all sorts of errors of observation, each claiming to be founded on ocular proof, and believed in with corresponding obstinacy." At the same time he does not question the value of the laryngoscope, and in one important respect he exemplifies it, the illustrations showing the difference of position of the larynx in the production of the "chest" and the "head" voice going far to prove his own view that the sudden alteration of the quality is due to the shortening of the "reed" or vibrating cords. He wisely deprecates the tendency of modern teachers to multiply registers, that is, to speak of "lower thick," "upper thin," &c.; and he is unsparing in his ridicule of those who talk as if the voice could possibly be produced anywhere save in the larynx:—

"The larynx is the organ of voice just as much as the eye is the organ of sight, or the ear of hearing. Every one would laugh at a man who should pretend to smell with his lips or see with his fingers; yet such claims are not one whit more absurd than those of singers who profess to fetch their voice from the back of the head, the roof of the mouth, the bottom of the chest, or anywhere else that their misinterpreted sensations lead them to fancy. As a *basso profundo* is sometimes figuratively said to 'sing out of his boots,' we may, perhaps, be grateful that there is no *voce di piede* among the acknowledged registers."

It is scarcely probable that any reform will take place in the terminology of voice production. The errors are, of course, due to what Dr. Mackenzie calls "misinterpreted sensations," and these sensations will continue to deceive as long as the human organization remains as at present. He is on surer ground in condemning the use of

terms borrowed from the sister art of painting. "Tone-colour" and "clang-tint" are self-contradictory, and we agree that "there is no need to infringe on the Hibernian monopoly of 'bulls' by such a mixture of ideas. To a plain mind the expression 'quality of tone' seems to render the notion with perfect adequacy."

Vocal students may profitably read his exhortations to thoroughness in training. It is a common experience with those who follow the course of musical life to note young vocalists of great promise who afterwards fail to realize the expectations formed of them. Nothing is more frequent than to hear that So-and-so, instead of developing his or her powers, has "gone off." The result of this is that while mediocre singers were never so numerous as at present, artists of the first rank may be counted on the fingers of one hand; and the cause Dr. Mackenzie takes to be the feverish haste to enter public life before a sufficient period has been allowed for study. Contrary to most authorities, he maintains that the use of the voice should be continued moderately during the time of transition, on the ground that the change is merely one of natural development:—

"The growth of the long bones of the limbs is at least as complex a process as the development of the larynx. It is admitted that serious damage may be done to those parts by over use of them in early life; does it, therefore, follow that they are to be kept altogether at rest until adolescence is complete? If this were so, instead of encouraging boys to develop their strength in running, leaping, football, and cricket, their muscular instinct should be sternly repressed, their limbs should be kept in perfect repose, and their exercise should be taken in a perambulator or Bath chair!"

Enough has been said to indicate the value as well as the readableness of Dr. Mackenzie's work. It does not throw any new and startling light on the vexed problems of voice production—indeed, the absence of all dogmatizing is one of its most acceptable features; but it deserves to rank among the best treatises that have recently appeared on the subject.

FRANZ LISZT.

AMID the regret that must be felt by all classes of music lovers at the announcement of Liszt's death must, at any rate, be mingled a feeling of consolation that time was given us, as a nation, to show by every possible outward demonstration that England was no longer insensible to the claims of a great artist to respect and regard. It is not often that such an opportunity is afforded to atone for past apathy and lack of appreciation as was accorded by Liszt's visit to our shores last spring; and whatever may be the ultimate verdict on his genius as a composer, it cannot be asserted by his most unreasoning partisans—supposing the verdict to be adverse—that our failure to recognize his creative gifts arose simply from general indifference to him as a musician. This is well, for it prevents for ever the presentation of the matter in a false light. Further, it may be said, that as it is appointed unto men once to die, the time and place of Liszt's departure could not have been better chosen. For many years he was labouring, unconsciously, for Bayreuth as an art centre; he lived to see the firm establishment of an undertaking which at one time seemed Utopian and ridiculous; and while art lovers from all parts of the world were for the fifth time crowding the little Bavarian town to listen to the inspired strains of the master whom he served so well,

he was permitted to pass away, and Bayreuth will be his last resting-place.

So much was written and spoken concerning Liszt during his recent visit that we are absolved from the task of writing a formal biography at the present time. For artistic purposes his life may be divided into three periods; that is to say, his career as a virtuoso, which, unique as it was, cannot be regarded as wholly beneficial to art; his labours as a Kapellmeister at Weimar from 1849 to 1859, the fruit of which musicians are reaping at the present time; and the period of his retirement, during which he remained in touch with the world by his compositions and far more by his work as a teacher. Such is the irony of fate that it is more than probable that in the distant future Liszt will be remembered chiefly as the greatest of all pianoforte virtuosos. His wonderful gifts as an executant will, of course, be merely a tradition; but traditions of this kind are extremely powerful, as we know by the glamour which surrounds the memory of the great vocalists and actors of past years. We have said that the influence of Liszt as a performer was not altogether healthy, and the assertion is not difficult to prove. Like Mozart, the musical instinct manifested itself almost from his cradle; like Mozart, it seemed to pervade his entire being and to make him live in a world of his own, insensible to all other material surroundings while his fingers touched the keys. But here the resemblance ceases; for while Mozart felt himself only the minister of art into which his whole individuality was merged, with Liszt the *ego* was too prominent for such absorption, and, however great might be the reverence he felt for the masters whose thoughts he interpreted, he could not resist the temptation to impress his own personality upon them in a manner that would not be tolerated by any educated audience at the present time. This wrongdoing he acknowledges in terms which seem to indicate hearty repentance. Speaking of his rendering of acknowledged masterpieces, he says: "To my shame be it said, I made no scruple to change their character; I even went so far as insolently to add a crowd of figures and *points d'orgue* which, while gaining the applause of the ignorant, did not fail to draw me into a false way, from which, happily, I soon disengaged myself." These words ought to prove a severe warning to those lesser executants who, without Liszt's commanding gifts, do not scruple, even at the present time, to introduce emendations into the works of the great masters when they think they can do so without detection. But our object in dwelling on this objectionable side of the great musician's executive career is to show that the presence in the art world of such a marvellous performer is by no means an unmixed good, and to soften the natural regret that fingers so inspired should no longer be available to charm crowds of listeners. This method of regarding the question has the more force as the glamour of the man was irresistible and fascinated the most conscientious musicians. We have been conscious of its influence only recently, and what it must have been in its possessor's prime years we can only imagine from verbal and written report.

It is pleasant to be able to turn for an instant to the second division in the life of the deceased master, and to contemplate the incalculable benefit he conferred on art by his work at Weimar. It was not only by his devotion to Wagner that he achieved lasting good; the little town became celebrated as the home of a select number of enlightened and eclectic spirits, whose influence made itself felt more or less throughout the musical world. Not 'Der Fliegende Holländer,' 'Tannhäuser,' and 'Lohengrin' alone were to be witnessed there, but Berlioz's 'Benvenuto Cellini,' Schumann's 'Genoveva,' and Schubert's 'Alfonso and Estrella' were rescued from the oblivion which seemed to threaten them, and every opera was produced

with a completeness in the way of accessories till then unknown. It is as the apostle of Wagner, however, that Liszt deserves chiefly to be remembered in this connexion. It is scarcely within the bounds of belief that such stupendous genius would not have asserted itself in some way even without Liszt's help; but misfortune may retard, though it cannot permanently prevent its full manifestation. To take but one illustration, Schubert had to wait nearly half a century for full recognition, and who shall say that but for neglect and its outcome, poverty, he might not have been cut off in the spring of his life? Let the thousands who listen with delight and edification to Wagner's mighty conceptions, and especially those who are now gathered at Bayreuth to assist at the interpretation of his divinest utterances, bear in mind that, humanly speaking, they are in some measure indebted for their pleasure to the dead artist who now lies almost by the side of his master in this Mecca of musical and dramatic art.

Coming to Liszt's place as a composer, we fully recognize the advisability of speaking with caution. Posterity has in several instances reversed the judgment passed upon a musical creator by his contemporaries, and it is open to his admirers to predict that such will be the case with the Weimar artist. At any rate there can be no harm in pointing out why this may be considered unlikely. It cannot be said that Liszt was before his time, as is sometimes remarked with reason of other composers. If musicians fail to appreciate his music, it is not because they do not understand it; involved and complex it frequently is, but not more so than that of other modern masters who are highly esteemed. To take an example fresh in the minds of the public, the oratorio 'St. Elizabeth' does not fail to please because its course is difficult to follow, but rather because of its intolerable monotony. The same phrases are presented again and again with scarcely any variation of treatment, and at least two-thirds of the work might be excised without sacrificing any of the composer's ideas, so much does he repeat himself. We admit that this fault is not present in the same degree in all his sacred works, his setting of the 13th Psalm, for instance, showing powers of development of no mean order. But it may be argued Liszt's originality spent itself mainly in the "Symphonische Dichtungen." We candidly admit that in these remarkable works he takes a new departure, and shows his complete independence of all previous composers of orchestral music. The question remains whether, in dispensing with form, and in place thereof evolving his music out of some poetic idea, he has succeeded in producing works of art that satisfy and impress the hearer either as abstract music or as so-called tone paintings. The answer, we fear, must be, on the whole, in the negative. Apart from all considerations of form, the symphonic poems are unsatisfactory because the composer seems incapable of a sustained effort. Passages of exquisite beauty will be found in most, if not all of them, and in some the element of beauty predominates. But placed by the side of Beethoven they may, without much stretch of metaphor, be spoken of as flashes of lightning compared with the steady brilliancy of sunlight. To sum up, Liszt has not shown the power requisite to justify his abandonment of the classic mould in which all the great masters have been content to frame their instrumental works. Similar remarks will apply to the so-called pianoforte concertos, the Sonata in B minor, and, in fact, all his works of considerable length; but, on the other hand, in trifles where development is not looked for, and in several of his songs, we note a poetic charm such as no other composer has surpassed. It is possible for the same hand to produce perfect sonnets and to fail in the construction of an epic.

It would be improper to close this obituary notice, however brief and imperfect, without

reference to those qualities of head and heart which endeared Liszt to all who were fortunate enough to know him. It is said that he never made an enemy; and it is certain that he made troops of friends. Throughout his career he had but one object in view—the good of art; and the records of his kindness to struggling musicians of talent and of his self-sacrificing zeal in favour of any cause which he deemed worthy of support are numberless. With regard to him the well-known cynical proverb may be reversed, "The good that man does lives after him; the evil is interred with his bones."

#### THE BAYREUTH FESTIVALS.

THE festival representations now proceeding at Bayreuth, which celebrates this year the tenth anniversary of the opening of the Wagner Theatre, have been of such signal interest and success as appear to afford certain promise of the continued life and prosperity of Wagner's great enterprise. The first performance of 'Parsifal,' on the 23rd ult., was universally declared to be one of the finest ever given within those walls. Herr Winkelmann appeared in the title rôle; Fräulein Maltén gave her well-known and incomparable impersonation of Kundry; the important parts of Amfortas and Gurnemanz being filled respectively by Reichmann and Siehr, certainly their best and most forcible representatives. The execution by orchestra and chorus was of the rarest perfection, all parts, as well in the grand scene in the Hall of the Grail as in the intricate and difficult flower-maidens' chorus, being given with really phenomenal exactitude. In the repetitions of 'Parsifal' on the 26th and 30th the leading part was taken successively by Gudehus, the Dresden tenor, and Vogl, the great artist from Munich. Thus in the course of a single week the visitor had the opportunity of seeing and comparing the three most eminent German dramatic singers living in this wonderful and enchanting work. Frau Materna, whose name is permanently and honourably associated with Wagner opera, played Kundry on the second and third nights. The kind of fascination which this drama seems invariably to exercise over the numerous audience of different nationalities here assembled continues unabated, and the performances to draw here an increasing stream of visitors of the most varying ranks, from the Crown Prince downwards. The production for the first time at Bayreuth of 'Tristan und Isolde' has proved a triumphant success. The first performance, given on July 25th, the last musical event at which Liszt lived to be present, was of such startling excellence as roused the spectators to a perfect frenzy of enthusiasm, Herr Voglas Tristan and Frau Sucher as Isolde far surpassing all their previous triumphs in these parts, parts to which these two artists seem to the manner born. The beautiful voice of Fräulein Staudigl was invaluable in the rôle of Brangäne, and the same may be said of the Kurwenal of Herr Plank, whilst Herr Wiegand played King Mark with a dignity and power that contributed not a little to the sense of reality conveyed by the drama throughout, and that completely carried the audience away. Never has the long scene between the lovers in the second act been given with greater intensity of passion, nor the tragedy of the death of Tristan, in the third, with more truly inspired musical and dramatic force and feeling. It is no wonder if, as stated, the impression so haunted Liszt's fancy as to linger uppermost in his thoughts in his dying moments.

Scarcely less interesting was the repetition of 'Tristan' on the 29th, with Gudehus and Maltén in the two principal parts. It is proposed next year to repeat 'Parsifal,' as usual, and further to produce the 'Meistersinger.' No visitors who have watched the present series can doubt that the Bayreuth festival performances have taken such a firm hold over the German musical public as bids fair to ensure that con-

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B. T.

### Musical Gossip.

THE outline programme of the approaching Leeds Festival has been issued, and the gathering promises to be exceptionally interesting, the only point open to question being whether the executive are not attempting too much. As we have already stated, neither the 'Messiah' nor 'Elijah' is included in the regular scheme, but the latter oratorio will be given at an extra concert. The festival proper will commence on Wednesday morning, October 13th, with 'Israel in Egypt'; in the evening a new cantata by Mr. A. C. Mackenzie, entitled 'Sayid,' will be produced, the libretto, taken from an Indian story, being from the pen of Mr. Joseph Bennett. Bach's great Mass in B minor will occupy Thursday morning; and the evening programme will include a new work for chorus and orchestra, 'The Revenge,' by Dr. Villiers Stanford, Beethoven's c minor Symphony, and Mendelssohn's 'Walpurgis Night.' On Friday morning a new oratorio, 'St. Ludmila,' by Dvorák, will be brought forward; in the evening the most prominent items of a miscellaneous programme will be a new overture by Mr. F. K. Hattersley, Mendelssohn's 'Scotch' Symphony, and Schumann's Advent Hymn. Yet another new work, a cantata based upon 'The Golden Legend,' by Sir Arthur Sullivan, will be performed on Saturday morning, to be followed by the first part of Mendelssohn's 'St. Paul'; and, as already stated, the week's work will be brought to a conclusion with a performance of 'Elijah' in the evening. The principal vocalists engaged are Madame Albani, Miss Anna Williams, Mrs. Hutchinson, Madame Patey, Miss Dunham, Miss Hilda Wilson, Mr. Lloyd, Mr. McGuckin, Mr. I. McKay, Mr. F. King, Mr. Watkin Mills, and Mr. Santley. Sir Arthur Sullivan will retain the post of conductor.

We regret to learn the death of Herr Emil Scaria, the justly celebrated German bass artist, which occurred at Dresden last week. London amateurs will remember that Herr Scaria took part in the performances of 'The Nibelung's Ring' at Her Majesty's Theatre in 1882, and also in those of 'Parsifal' at the Albert Hall in 1884. In Germany his superb voice and fine presence will be greatly missed, particularly in Wagnerian rôles.

A CYCLE of Wagner's music-dramas has been arranged to take place at Buda-Pesth during the coming winter.

A MR. R. LEDOS DE BEAUFORT has been for some time engaged on a biography of Liszt, which will be issued almost immediately by Messrs. Ward & Downey.

THE firm of A. Payne, of Leipzig, announces a new edition of the chamber concerted music of the great masters at unprecedentedly low prices, that is to say, fivepence to tenpence each work.

THE deficit of the opera-house at Dresden during the theatrical year just expired has necessitated a contribution from the private purse of the King of Saxony to the extent of over 23,000*l*.

### DRAMA

#### THE WEEK.

PRINCE'S.—'The Jilt,' a Comedy in Five Acts. By Dion Boucicault.  
HAYMARKET.—Revival of 'The School for Scandal.'  
COMEDY.—'Turned Up,' a Farical Comedy in Three Acts. By Mark Melford.  
—'Blackberries,' a "Musical Comedy-Drama." By Mark Melford.  
STRAND.—'The Rubber of Life; or, the Best of Three Games,' a Comedy in a Prologue and Three Acts. By Messrs. Bagot.

MR. BOUCICAULT's new comedy, 'The Jilt,' is one of the neatest and most spark-

ling works its author has written. As regards invention and originality it is woefully deficient. Its slight story rests upon the possession by a villain of a packet of letters by which the heroine is compromised, the stalest device which a dramatist can adopt; its incidents have little novelty, and what is not commonplace is extravagant. Worst of all, the play is but a revised version of 'Flying Scud,' a previous work of its author. With all these faults and many others in abundance that could be mentioned, 'The Jilt' is an excellent piece of stage craft. The task would not be specially difficult to show that everything in it is capable of improvement, yet this even does not deprive it of its claims to admiration. In the speech which, at the close of the representation, he delivered in response to the summons of the audience, Mr. Boucicault accepted the verdict of the public as the re-establishment of comedy in public favour. It is evident that he plumes himself upon having written a comedy. To deny him the claim he puts forward is ungenerous and almost unjust. In spite of its defects, and in spite also of a fourth act the action in which belongs to sensation drama, 'The Jilt' is entitled to be called a comedy. It is in the first place, as every well-constructed play should be, a microcosm; its characters are, as a rule, well drawn, and its dialogue has a very pleasant admixture of cynicism. So clever in this respect is the author, some of his best dialogue is, if a bull may be perpetrated in connexion with a piece written by an Irishman, unspoken. When, for instance, a species of racing tout enters the cottage of a female trainer who has met him in earlier days and asks her if she knows him, the manner in which she silently gathers up the bank-notes, which for a purpose have been left on a desk, elicits laughter more hearty than would have attended any retort. Some of the speeches are really witty, and others have a very pleasant vein of tenderness and sentiment. That this should have a touch of what is known as "blarney" was to be expected. It is none the less effective, and the "pretty answers," as Jacques calls them, of which it is "full," and of which also in his character as stage Irishman Mr. Boucicault has an unfair monopoly, are often happily conceived and rarely fail of their purpose. 'The Jilt,' in fact, is not a diamond, but it is an excellent stage jewel, and serves its purpose. It is healthy, moreover, depicting a breezy, cheery life, though the idea of a racing prophet carrying off a young heiress with some twelve thousand a year is not, perhaps, much more defensible than probable. Most of the characters are well played. In a curious get-up Mr. Boucicault does not look the sort of man to fascinate a young lady who has remained heart whole until seventeen. He delivers, however, in excellent style the Hibernian gallantries with which he has provided himself. Miss Thorndyke, a new-comer, proves herself in a juvenile character a very bright and attractive actress, her animal spirits, which are infectious, being without the slightest taint of vulgarity. Mrs. Mary Barker, who, like Miss Thorndyke, comes from the Madison Square Theatre, New York, plays also in excellent style as a motherly old York-shirewoman. Miss Myra Holme acts with

customary earnestness as the heroine, who, jilt as she is, becomes thoroughly sympathetic; and Messrs. Grahame, Billington, J. G. Taylor, Gardiner, and other actors realize the characters, sentimental or whimsical, by which the action is carried on. A very cordial reception was accorded the play.

The representation of 'The School for Scandal' at the Haymarket shows once more that our younger actors are capable of making good use of the limited opportunities afforded them. It would sound treasonable to state that the general representation is equal to those given in the days when, under Buckstone's management, the same theatre was the acknowledged home of eighteenth century comedy. It is none the less true that, as a whole, the performance is more pleasing than any that can be recalled a quarter of a century ago. We have no Sir Peter who can stand comparison with Mr. Chippendale, to say nothing of the elder Farren. Thanks, however, to appropriate costumes and decorations, and to careful supervision and the consequent *ensemble*, the performance is always agreeable. Breadth of style and the graces of the old method are, as a rule, wanting. Many impersonations are, however, satisfactory, and most are thoughtful. Miss Vaughan acts with feeling and spirit as Lady Teazle, and the Charles of Mr. Conway has ripened into a fine piece of acting. Mr. Forbes Dawson is a good Joseph Surface. Moses by Mr. Collette, Sir Benjamin Backbite by Mr. Tresahar, and Lady Sneerwell by Miss Marie Illington, are all acceptable. The gracefully danced minuet in the second act obtained a double encore.

'Turned Up,' a farical comedy by Mr. Melford, recently given at a morning performance, obtained a complete success when transferred on Saturday to the regular bill at the Comedy. The cast with which it is played differs in many respects from that previously assigned it. Mr. Edouin reappears, however, as an undertaker, and grimaces with his customary drollery; and the other parts are briskly played by Mr. Groves, Mr. Lytton Sothern, Mr. Alfred Bishop, Miss Millett, and Miss Tilbury. An opening musical comedy, entitled 'Blackberries,' showed the comic gifts of Miss Atherton. It is poor stuff, however, and was not too favourably received.

'The Rubber of Life,' revived on Monday at the Strand and given during the present week, has also been seen at a morning performance. It is a commonplace work with conventional characters and situations. Miss Kate Phillips, who resumed her original character, acted with much brightness; Miss Measor was a pleasing heroine; and Miss Maud Merrill gave a good sketch of an aristocratic spinster. Mr. Yorke Stephens as the hero and Mr. Frank Evans as a youth in the power of a swindler also acted well. Mr. A. Greville played the villain.

### Dramatic Gossip.

MR. W. G. WILLS will, it is said, dramatize the legend of King Arthur for representation by Mr. Irving and Miss Ellen Terry on the Lyceum stage.

In the speech which he made on Saturday night at the close of the season Mr. Irving

promised that, on the revival of 'Faust' in September next, some further passages from Goethe shall be introduced into the representation.

In consequence of the illness of Mr. David James, the performance at the Criterion of 'David Garrick,' announced for to-night, is postponed.

SINCE the production at the Haymarket of 'The School for Scandal,' Mr. Wm. Farren has been introduced as Sir Peter Teazle.

THE forest scenes of 'As You Like It' were given on Saturday afternoon in Charlton Park by a company of Pastoral Players. Miss Webster created a highly favourable impression as Rosalind. Miss Mary Dickens was Celia, Miss Belmore Audrey, Mr. Ben Greet Touchstone, Mr. Rodney Orlando, and Mr. Grattan Jaques.

AN occasional epilogue by Mr. Clement Scott was spoken by the members of the Daly Company at their final performance at the Strand on Saturday last.

MR. CHARLES WARNER will, it is stated, appear as the hero of the romantic drama by Mr. H. A. Jones with which Mr. Wyndham will begin his management of the Princess's.

'BILLYE TAYLOR,' by Messrs. Stephens and Solomon, has been substituted at Toole's Theatre for 'Hand and Heart.'

A TELEGRAM from Buenos Ayres conveys the intelligence of the death on Monday of Mr. Jarrett, well known in dramatic and musical circles as an impresario.

TO CORRESPONDENTS.—A. J. H.—T. C. M.—G. A. G.—J. K.—received.  
M. J.—Forwarded.  
No notice can be taken of anonymous communications.

Errata.—P. 143, col. 1, l. 33, for "schwarzt" read schwarzer, l. 35, for "Verkehrter" read Verkehrter.

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